SENTENCE *and* THEME

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SENTENCE AND THEME

COMPOSITION FOR THE FIRST YEAR OF HIGH SCHOOL

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PREFACE

English is so new a subject, the teaching of composition has been done with such a variety of new and old theories, that we teachers are perplexed by the multifariousness of counsel. There is a wide diversity of judgment about each element of composition-teaching. As to spelling, we may be urged to teach 5,000 words in the grades or only 500 in high school or to attend mostly to 100 "demons"; we may be told that troubles are largely oral or that oral difficulties are a small minority; we may be advised to teach spelling every day or not to worry much about spelling in themes. Grammar is insisted on in one quarter as vitally necessary; in another it is taboo. Punctuation is everywhere called for, but is said by many authorities to be a matter of instinct, hardly reducible to definite rules for teaching pupils definite knowledge. Paragraphs are like geometrical propositions to one text-maker, and are "largely a feeling for appearance" to some who actually write books. School themes should be organized—many textbooks imply—with an introduction and a conclusion; "they should begin and end without those appurtenances" is the judgment of many journalists and authors.

Even more perplexing than contrary opinions about each of these subjects is the lack of guidance in correlating them. How much of the virtue of a theme inheres in good spelling? Is a grammatical error worse than a misspelling or less heinous than a bit of poor diction? What direct relation has grammar to composition as a whole? to punctuation in particular? Is grammar an isolated subject, or is it a vital component in the sound teaching of sentence-making? What is a theme, any-

way? Is it a congeries of unrelated mechanical items, or is it a whole to be evaluated by the canons of literary criticism?

To all such enigmas SENTENCE AND THEME furnishes, in one sense, some solutions. But they are the solutions forced upon the writer by experience. Nothing in this book is theoretical; nothing even originated in postulates which were corroborated by practice. Every lesson, every form of emphasis, every direction of attack, every omission of topics usually found in similar textbooks—all have been forced upon the writer by the necessities of experience. "What particular remedy will remove this particular kind of error?" "What particular sort of ignorance is the cause of this particular type of failure?" By seeking the answers to such questions he has found himself following a certain procedure. Parts of his method he would never have accepted as theory; he has often been as surprised at the results of experiment as a chemist is by an accidental discovery. Like the chemist, he has accepted the facts, incredible as they have sometimes appeared. He taught for seven years without any glimmer of faith in punctuation, and only after several more years of hard knocking by facts was the barrier of his dullness broken down, so that the truth could shine in. For years he taught grammar without faith; he was not even alert enough to observe facts; but the facts finally beat their way into his mind. For a dozen years he was almost impervious to the most obvious truth about high-school spelling; only slowly and wonderingly did he finally begin to see what is reported in SENTENCE AND THEME. The writer hopes that his very slowness is a guarantee of the validity of whatever method he has evolved.

He has been obtuse to the many and intricate difficulties that the average pupil encounters in learning to make good sentences. Have we not all been singularly blind to the child's perplexities? Arithmetic should have opened our eyes a bit, for nothing is taken for granted there; every step is thoroughly prepared for and long dwelt upon. But in sentence-making we

have, as it were, jumped into decimals at the beginning, leaped quickly to x and y abstractions, and after a sally into analytical geometry have gone back to simple division. We have developed no step-by-step method, as the French have, for cultivating a sentence-sense; we plunge into clauses, leap to "variety of forms," and then drop back to nominative case.

This book is an effort to begin at the beginning, to proceed step by step according to a plan, to make all the grammar work subserve punctuation, to make all punctuation conduce to strength and decency of sentence-structure. No such effort can at present be more than a partial success, because our educational schemes vary so extremely: one sixth grade "manipulates clauses," and one university teaches its freshmen how to know when they have reached the end of a simple sentence; the first-year class in one high school may have been drilled to distinguish between a comma and a period, but the corresponding class in another school may know almost nothing about such a distinction; one eighth grade may attain real knowledge of simple syntax, but another may be left in almost total ignorance. Hence a text for general use may be too rudimentary for one school and too advanced for another.

The author's experience with a thousand boys from all parts of the country, from all sorts of schools, includes very few cases of those who would have to mark time in the early lessons of SENTENCE AND THEME. The pupil who finds the matter a mere review is a rarity, and even he profits by review. The other ninety-and-nine find their mental powers fully exercised; seldom protest that they are learning nothing new. Indeed, no mistake of teachers is more frequent or more time-killing than the assumption that high-school freshmen have knowledge and need only to brush it up. The only safe premise is that they have no knowledge. College instructors in languages will testify unanimously that they can assume only a meager supply of grammatical concepts in the freshman brain. A teacher who has the good fortune to discover a high-school class gliding

effortless through exercises in simple syntax will easily see what he can skip in future; but a teacher who anticipates such gliding is almost sure to have a violent collision with reality. In that case reality will suffer no injury.

For this work in syntax and for the carrying out of all the rest of the plan the chief reliance is upon exercises. Though exposition in the text be clear, and the teacher's work be ever so vital and forceful, little will be accomplished in the pupil's mind until he has himself experienced the facts in a thousand sentences and reported his observations. The writer has never seen that much is accomplished by learning definitions in grammar or rules for punctuation. He recommends that memorizing of rules be sparingly required, that they should be regarded as mere introductions to explanations, and that explanations should be only preliminary to what counts—to exercises.

True practice is not furnished by a mere pile of illustrations from literature. If exercises are to be assimilated and become mental tissue, they must be offered as real daily food. Only the power of divination could conceive what poetical and oratorical extracts have seemed like to literal-minded boys —perhaps like a clouded Sinai of awesome mystery, perhaps like a cemetery of paradigms. Exercises should be brought down to earth and kept above ground; should be made—and should appear to the pupil to be—daily food for daily needs.

Hence the writer has tried to gather sentences and passages that have plain human content, and that are really adapted to the needs of high-school students. For example, the unpunctuated sentences in "Punctuation Leaves" have been tested in class-work for eight years; a hundred that at first appeared suitable have been removed because they proved somewhat ambiguous or puzzling. Selections for the exercises have been collected from many school classics—quotations that have touches of life and color. A large number of extracts have been gathered from three recent books. The Century Company has permitted the use of about two pages of D. L.

Sharp's *A Watcher in the Woods.* Moffat, Yard and Company have allowed me to outline for themes four of Ellen Velvin's very entertaining true stories told in her *Wild Animal Celebrities.* Special thanks are due to Ginn and Company for many pages of Keller and Bishop's *Commercial and Industrial Geography.* The variety of topics, the entertaining quality, and the racy style of this book have made it specially useful for the present purpose. Further indebtedness has been incurred to five periodicals from which interesting quotations have been taken. Since the plan of the book would not admit acknowledgment in the text, the writer made bold to ask the editors if he might be a privileged thief "for the sake of the young people, to give them something interesting to work with." The *Literary Digest* said, "Certainly." The *Outlook* said, "You are entirely welcome." *Popular Mechanics* cheerfully wished the writer success in his effort to appeal to pupils, and has furnished him dozens of striking oddities. The *Saturday Evening Post* has contributed its hundred bits of human dialogue. Strange true matters by the score have been culled from *Popular Science Monthly,* the editor of which remembers how grammar was once made forbidding to him by too much "Give me liberty or give me death." All these editors have been generous, not to oblige a mercenary text-maker, but in the hope of helping young people to understand and use their own language.

Much care has been taken to select interesting material. Yet the aim has not been to furnish entertainment. The purpose has been to relate study to common life, to the realities of everyday speech and writing.

In every particular of his plan the writer has kept his eye on realities, on actual teachers and human pupils. Teachers will find constant forewarning of those peculiar and incredible difficulties that unfailingly appear in every school and that only long experience can anticipate—e. g.: "the inexcusable blunders" in Lesson 5, "grabbing the first noun" in 6, *all right*

in 7, "calling it the object" in 8, "is the subject acting?" in 9. The pupil is not told about academic generalities, but about those particular aids that will help him through those particular troubles that all pupils always encounter: "no word is in itself an adjective" (Lesson 10), "hyphens *while you write*" (11), "nothing hard about any one step" (12), italicized prepositions (13). Such difficulties are not provided for by rules and definitions; in every case there are examples, illustrations, concrete warnings, or friendly devices.

At intervals are offered topics for twenty themes. These are planned to afford a variety of material requiring some imagination, humor, or sympathy; it is hoped that each will rouse a desire in pupils to entertain an audience with a good narrative. Attention is called to the progression in the outlines: with the first seven themes there are full directions for paragraphing; the directions grow more brief, and disappear after the fourteenth theme. Pupils need at first much help in planning, should gradually be taught to do their own planning, must be taught that a plan is always essential; suggestions should always be very concrete, very simple. The writer hopes he has designed something like a step-by-step course toward the understanding of what a real paragraph is, of what unity, coherence, and emphasis are. The assignments require more work and time, assure more advancement in the power of self-expression, than might appear from the space they occupy.

"Why is there not more space?" is a natural query. There are several reasons. (1) Ninth-grade pupils are not likely to receive much benefit from printed advice about the structure of themes. The teacher's voice, the teacher's guidance of each class, is all that really counts. (2) Instead of writing pages about unity, coherence, and emphasis the writer used his time to find such episodes as would, by interesting the pupil, naturally induce him to follow one design coherently to a climax. This device, so profitable to human pupils, takes very little

space. (3) Every teacher will wish to intersperse (or in some cases to substitute) topics of a more local and personal nature, and will need no prompting as to suitable subjects. (4) The brief and artless-looking outlines will, if properly enforced by the teacher, secure a better working knowledge of theme-structure than a set of expository chapters on the general nature of paragraphing. This device of seeing the few natural divisions, making an outline by entitling those divisions, and then writing paragraphs about the titles—this occupies hardly any space. Yet the time spent through many years of experimenting to make sure of this method would have sufficed for writing dozens of chapters of theory. If "hardly any space" deceives the pupil, so much the better; the teacher should not undeceive him. (5) A long section of the "Pilot Book" (see below) is devoted to themes. Placing the material there frees the text of what might be needless to a teacher who has worked out his own ideas; leaves teachers free to alter and adapt at their discretion; is convenient for teachers who wish suggestions. Finding and presenting the right topics is one of the greatest difficulties in teaching composition. "In my third year of work," says one teacher, "I secured a manual containing a thousand titles; many looked promising; but in the end I got almost no help." This kind of disappointment the writer has done his best to guard against in the "Pilot Book." He has given concrete ideas about theme assignments; has offered a few dozen topics that he has learned to depend upon himself; has classified them, outlined a third of them, and called attention to ways in which they may be varied. He believes that in this section every user of SENTENCE AND THEME will find more matter than he needs.

More novel and perhaps more useful than any other single feature of the book is the pamphlet of "Punctuation Leaves" that accompanies each copy. Directions for the use of this begin on page 180 of the text. The "Leaves" (additional copies of which may be bought separately) prevent the huge

waste of time caused by copying such exercises, or the destruction that would result from punctuating them in text; they secure a maximum of work in minimum time. They are adapted to either oral or written recitations. Why this form of work is so potent in improving high-school style is too long a story for a preface. The truth is hinted at by the greatly increased attention to the subject in most recent texts, is guaranteed by experience, is explained in the "Pilot Book."

This manual for teachers, which gives comments and suggestions for many of the lessons, may be had by applying to the publishers. It is not a guide obtruded upon those who have their own plans, but a set of explanations designed to insure better understanding between the writer of the book and those who use it. Teachers who wish more detailed comments on all phases of composition teaching may consult the writer's *What Is English?*—a vade mecum which may not prove inspiring, but which contains a kit of facts and practical devices.

SENTENCE AND THEME offers material for a full year's work, but is so designed that the lessons in grammar and punctuation are a complete unit for half-year use with classes that do not need supplementary drill. Selections could be made for "brushing up" an advanced class in a ten-week course; and backward college freshmen can profitably be put through the seventeen punctuation lessons, which are sufficiently explained within themselves to be used as a separate unit. In other ways the arrangement of lessons is flexible: the spelling lessons can be assigned according to local needs; the elementary rhetoric lessons can be used as the occasions arise; the themes can be assigned whenever desired.

But though the book is so adjustable, the sequence observed is purposeful: it will be found that the order of the grammar and punctuation lessons can hardly be altered. If a class is so forward that it can safely omit certain assignments, well and good; but each lesson is so carefully planned to introduce the

following lesson, and is so based upon the preceding lessons, that any change of the sequence will be difficult and probably unwise. The closeness of this sequence may not be apparent upon first view: some teachers might suppose, for example, that analysis of simple sentences could be taken up before the study of clauses. But the position of every topic has been fixed by the logic of class-room facts. A more conventional and dapper scheme might have looked prettier, but to the eye of the experienced teacher that plan is handsome which handsome does. The writer has preferred to follow an outline determined by the needs of youthful minds.

C. H. Ward.

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LESSON 1

THE HARDEST WORDS TO SPELL

1. The hardest word in the language. Which word in the following sentence should you guess is hardest to spell?

When she asks me what "anticipatory narrative" is and which constructions are parallel, her words are too big for me; I don't know their meaning.

Do you suppose the most difficult one is *anticipatory?* or *parallel?* No, it is *too.* A whole chapter could be filled with stories showing how hard it is to spell *too.* One pupil, for example, wrote it correctly through the whole of his second year in high school, was sure he knew it, quit worrying about it; but in his final examination misspelled it. Another pupil, who had been specially trained in *too* for four years, who had spelled it correctly hundreds of times, wrote it the wrong way near the end of his fourth year. Another wrote it wrong four times during his fourth year—and he was one who stood high in scholarship. Of the twenty-six in his class ten "forgot" at some time during the year. One man has collected 75,000 themes from schools in different parts of the country in order to find out what errors are most common; our friend with two *o*'s stands very high in the list.*

Of course you can spell *too* if the teacher dictates it in a list of words, or in sentences, when you are thinking about spelling. But that kind of knowledge may not amount to much. Are you sure about just what you will do near the end of an exciting theme when your mind is full of a railway collision or a storm at sea, and you have forgotten that a young writer can never be *too* careful? Have you so firmly fixed that habit that you cannot go wrong under any circumstances?

* See note in the Appendix, page 365.

You may defend yourself by saying, "But teachers forget letters and even whole words when they are writing." So they do. The most careful person will sometimes forget the *y* of *they* when he is writing hurriedly; and if his mind gets to running ahead of his fingers, he may occasionally fail to put on the second *o* of *too.* But every educated person, when writing a letter carefully, is almost sure to have two *o*'s in *too;* and if once in a great while he is careless, he will certainly see his mistake when he reads over the finished letter before sealing it up in an envelope. In that sense he never misspells *too.* All written tests in school, and all themes, are supposed to be read over thoroughly before they are handed in. The excuse of "forgetting" is no excuse at all. One of the best schools in the country prints at the top of every examination in English: "The only inexcusable fault is carelessness."

2. What business men think about spelling. Business men have just the same feeling about spelling. They may not condemn a stenographer the first time he puts a wrong letter in *rhinoceros* or leaves an *l* out of *tranquillity,* because such errors merely show an ignorance that is not likely to be repeated. They sometimes have little respect for mere knowledge about the right letters, because they know that good spellers may be unsuccessful and that poor spellers may be valuable employees. But an employer has good reason to be suspicious of an applicant for a position who misspells *too* or *their* or *don't* or *know,* for such mistakes show a heedless and slipshod mind. Here is the way a business man would talk to a high-school graduate who could not spell: "Part of your work in school was to learn to write. But you hadn't even the brain-power to learn to spell *their* and *which* and *asks* and *tries.* What chance is there that you will do any better in business matters?"

All the spelling exercises in this book are composed of common words that are commonly misspelled by careless pupils in every school in the country. The words are a selected lot; they are, like *too,* more difficult than they appear to be. A

person who always writes every one of these correctly will not be called a poor speller; a person who cannot master them completely will always be in danger of making such mistakes as good firms would be ashamed to have appearing in the letters they send out.

3. Habit in spelling. The most useful warning you can give yourself at the beginning of the course is that ordinary words must be correctly spelled every time they are written, that you must set up a habit of carefulness. Such a habit in spelling trains the mind for carefulness in all the parts of composition.

Spelling is mostly a matter of forming right habits—easy if we start right, very hard if we have got used to a wrong way. If we had had our attention fixed on *too* and *their* as soon as we began to write, the words would never give trouble. But sometimes a pupil has been allowed to form wrong habits and to strengthen them year after year by repetition, to fix them almost indelibly. He may suppose that he has learned *tries* and may write it many times correctly, so that his teacher believes that the form has been learned. Then in the most astonishing way that old habit will assert itself as naturally as if it had never been touched. It was thought to be dead; it is really alive and flourishing. We may club it into a pulp; next month it bobs up smiling. Perhaps a whole year of persistent hammering may be necessary to kill it.

So part of our work will be a fight against the wrong forms that have grown up in our minds. Some may have a hard time to learn *asks,* others to fix *tries,* others to establish *their* or *which.*

Put your mind intently on each black-type word in the lists of § 4. Two or three of them you have been misspelling for years—unless you happen to be an extraordinary student. Every one has been habitually spelled wrong by some of your classmates—unless your school is different from every other school in the United States. Take your time. Look closely at each letter. See if you suspect that perhaps you may at

some time in your life have used different letters. If so, if you feel the least doubt, mark the word or write it down on a slip of paper. Study the lists with care, repeating the spelling mentally. If the words seem childishly easy, wait until the teacher reports on the next set of themes. Try to realize that thousands of high-school seniors would be unable to get a perfect mark if required to use all these forms in a paragraph dictated by a teacher.

Try never to think of the wrong form of a word, for that causes confusion which may last all your life. You will notice that the teacher seldom mentions or writes the wrong form. Never compare two different forms—that is, don't try to learn that "with a *k* it means one thing" and "without *k* it means the other." Instead think of similar forms together—for example: *know, knowledge; rough, enough; piece, believe.*

4. **A list of hard words.**

This is **too** large
The lesson is **too** easy
They were going **too** fast
May I go **too**
You **too** are guilty
In **their** house
I **know** the lesson
He **knew** it
He **threw** the ball
The ball was **thrown**
He **meant** to do right
He **shows good sense**
He **asks** questions
He **turns** the crank
He **speaks** in a **weak** voice
Tired after working
We got **off** the road
He ought to **have told** us
He shouldn't **have** done that

Look for a moment at that **have** in "ought to **have** told," "**shouldn't have** done."

Notice the heavy letters in the following:

rough	**across**	**before**
enough	**among**	**once**
which	**surprise**	**crowd**
straight	**every**	**some**

perhaps	piece of paper	sentence
probably	believe	stretch
again	friend	a rough road
against his will	since	toward the house

Exercises

There are two things to do in preparing this first lesson:

1. Have definite answers for the following questions: What stories show how difficult *too* is? When is *too* specially dangerous? In what sense can we say that an educated person never misspells *too?* Why do business men think poorly of a high-school graduate who cannot spell ordinary words? What is said about "forgetting"? about old habits? What is the best way to remember correct forms?

2. Write out sentences of your own, not less than eight words long, containing all the heavy-type words in the lists, and take them to class. You may put two or three of these words into each sentence; indeed it is better to do so. But you should prepare not less than thirteen sentences. Some of these will be called for in oral recitation; some will be written on the blackboard with underlining; and all will then be handed in. Perhaps not a single error will be found. Then some sentences like the following will be dictated to you, the papers will be collected, and a report made (in this recitation or the next one) on what words were missed.

Before we could get across the stretch of rough water the wind blew straight toward the south. Perhaps you think we were not surprised. Everyone among us believed the captain had good sense and meant to do right, but probably some thought he was too careless.

If you should miss two of these familiar words in the dictation given in class, your mark ought to be zero; if you miss one, you will hardly deserve a passing grade.

LESSON 2

THE SPELLING OF TWO VERB-ENDINGS

5. Dropping final *e*. There is an *e* on the end of *write;* it disappears in *writing.* So of *dine, dining;* of *come, coming.* Those look like the simplest forms in the world, as if any child could observe them once, get the principle, and with no mental effort always use *writing, dining,* and *coming* for the rest of his life. Yet there are bright students in every school—yes, in every college—who have never learned to use those forms invariably. The word *writing* is hard for some skilful *writers* who formed a wrong habit in youth. In an ordinary class of thirty high-school freshmen there are four or five who cannot learn in one year to "drop the *e* and add *ing.*" They know the rule, can apply it readily when asked, but cannot always follow it when they are *writing* an interesting dialogue. It is exactly the same with *dining.* Let a class in any school be required to describe their homes, and there will be a number of misspellings of *dining-room*—unless the teacher has given a very strong warning. Let the teacher say nothing about the matter for a month, and the same wrong form will reappear. *Coming* is so common that it is worth special emphasis. How do you spell *come?* If you drop the *e* and add *ing,* what have you? There is a single *t* in *writing,* a single *n* in *dining-room,* a single *m* in *coming.*

Always expect that final silent *e* to disappear, as it does in the following common forms:

hope	hoping	shine	shining	become	becoming
scare	scaring	argue	arguing	use	using

This is easy to recite, but rehearsing the rule means little. How about the habit of always observing the rule, no matter how

absorbed you may be in the subject you are writing on? Until that wrong form strikes you as a monstrosity, you have not formed the habit; you do not in any true sense know how to spell *writing* and *coming*. Any one who has ever been confused will find he can help himself best by thinking of similar words together, especially in short sentences like "I was *writing* while they were *coming* into the *dining-room*."

This dropping the *e* is hard for uneducated people, who can seldom spell *using* and *hoping*. You must make *using* "seem right" to your eye, must get so strong a habit of dropping *e* that anything but *using* looks freakish. One curious exception is the verb *singe* ("he singed his eyebrows"), which forms *singeing*, so as not to look like "*singing* a song"; another is *dye, dyeing*; and the *oe* verbs keep *e*—*hoeing, toeing, canoeing, shoeing*. These look queer, unnatural. There is hardly anything else like them in the language. Yet if you could examine a thousand blacksmith-shops that had signs painted by poor spellers, you would never fail to see the correct form "*HORSE-SHOEING*," with the *e*. Why is this so? Because every uneducated person loves the *e*'s, and in this one peculiar case he is right by accident. Every educated person drops the *e*'s and can hardly make himself keep them in the very few cases where they are proper.

6. When to double a final consonant. Next we take up the opposite kind of verb form, in which a letter has to be added. Have you ever understood why there are two *p*'s in *stopped* and *stopping*? This single word is so common, and therefore so important, that it deserves a paragraph by itself. A person who spells the past tense any other way than *stopped* —with two *p*'s, let us repeat—makes a whole theme ridiculous. Any older relative or employer or editor who finds that word wrong knows, without any other evidence, that the writer is careless in a hundred ways.

The same doubling is used with every one-syllable verb that ends in one consonant preceded by one vowel. (The vowels are *a, e, i, o, u, y*.)

drag	dragged	dragging	slam	slammed	slamming
plan	planned	planning	plot	plotted	plotting
bar	barred	barring	tip	tipped	tipping
scrub	scrubbed	scrubbing	swim	——	swimming

The rule seems perfectly simple. Yet one boy who had been careless during eight years of childhood could not set himself straight in the next five years of incessant teaching, and so misspelled *planning* in an important examination when he was striving to write very accurately.

The verb *roll* is not one of this kind, but should be noticed here. It ends in two *l*'s. Its forms are *rolled, rolling.*

Suppose you knew a verb *gin*, with a participle *ginning.* If you place before this the syllable *be*, touching it lightly with your voice and putting the main force on *gin,* you will have what is called "a word with the accent on the last syllable." The voice hits the last part hard; it sounds the way be*gin* looks. Its participle is spelled just as the one-syllable participle would be, *beginning*, with two *n*'s. It is the same with *cur, curring; occur, occurring.* There are two *r*'s. It is the same with *compel, compelling; rebel, rebelling; refer, referring.* The voice gives a strong stress, an accent, to the last syllable of *prefer,* of *omit*, of *control;* the participles have the doubled letter: *preferring, omitting, controlling.*

The rule is that if a verb ends in a single consonant, preceded by a single vowel, and if the accent is on the last syllable —that is, if all three things are true—the final consonant is doubled before *ed* and *ing.* You think that you get the point at a glance? Very likely. You can recite the rule, give the illustrations, go to the board and write *compelling* and *omitting* without hesitation. But that is no proof that you "know" anything. The proof will come a month from now, or a year, when the teacher is dictating punctuation exercises and your mind is all taken up with semicolons. Can you write *occurring* then with two *r*'s? Perhaps you have not even noticed that there are only seven letters in *control,* only one *m* in *omit.* Pause a few seconds to see exactly how they look. There was

once a level-headed, healthy boy who failed on *omit* fifteen times in one year. Because he was a poor student? By no means. Because he had a wrong habit.

Why is *departed* the correct form? Because the word ends in *two* consonants; our rule does not apply to it. Why is *repeating* the correct form? Because the single consonant is preceded by *two* vowels; our rule does not apply. Why is *opened* correct? Because the accent is not on the last syllable; the voice hits the *o* very hard and touches the *pen* only lightly; the word sounds like *open;* our rule does not apply. So—once again, to make sure—the rule fits only a small number of verbs, only those of which you may say all three things: (1) single consonant, (2) single vowel, (3) accent on the last syllable.

There are a few verbs that look like exceptions, such as *equip,* which has two vowels before the *p.* But here the *u* is not really a vowel; it has the *w* sound, as if the word were spelled e*kwip*. The rule applies, and we write:

equip	equipped	equipping	acquit	acquitted	acquitting

Here are the most common verbs that have an accent before the last syllable:

happen	happened	happening	open	opened	opening
develop	developed	developing	offer	offered	offering
suffer	suffered	suffering	travel	traveled	traveling

Exercises

I. State definitely why each of the following is correct. (Examples: "*Strengthened* has only one *n* because the accent is not on the last syllable." "*Repelled* has two *l*'s because *repel* ends in a single consonant, preceded by a single vowel, and the accent is on the last syllable; it sounds like re*pel*.") Write out the reasons for the five words in the first line: the others are to be studied for oral recitation. Underline the words that you are telling about.

dropped	moaned	transmitting	listening	complained
redeemed	reckoned	blurred	despairing	climbing
shoveling	referred	soaring	deferred	demurred
softened	stirred	opening	beginning	sinned
dragooned	besotted	forgetting	shunned	occurred

II. Find for yourself the right forms of *banquet*. Where does the voice strike? Does it pronounce *banquet* or *banquet?* In the same way decide about *benefit, conquer, regret, broaden, delight, remit, adopt, condemn.*

III. Write a sentence of your own for each of the following groups, each sentence containing all the words of that group. (Example: "You may be careless when snapping the camera, but you are compelled to take pains in developing your films.") Draw a line under each of the required words. You may use the words of each group in any order you like. Take the sentences to class, to be used in oral recitation and then handed in.

1. slammed hopped
2. tipping dining-room
3. trapped dragging stopped
4. broadened lengthened opening
5. benefited suffered
6. occurred using omitted
7. scared offering planned
8. hoping controlled
9. writing preferred
10. rebelled coming
11. arguing referred

LESSON 3

SOME COMMON VERB-FORMS

7. The ending *ying*. You know how to spell *study–studying* and *hurry–hurrying*, but can you do as well with *accompany–accompanying?* Is your eye used to that *ying?* A few little verbs of different form have the same ending: *tie–tying, lie–lying, die–dying.* Think of these verbs in sentences: "We were *lying* in the shade", "Why do you suppose he is *tying* himself in a bow-knot?" *Tying, lying,* and *dying* are the only ones that often occur in school themes. Think of them with *trying*: "I am *trying* to keep him from *untying* the parcel that is *lying* on the table."

8. The forms of *lie*. The verb *lie,* meaning "to tell an untruth," is regular: *lie, lies, lied.* It is well known by everyone. But the *lie* that means "to recline", "to be in a position," has to be taught in school. Its past tense is *lay.* Very few pupils can say, "Last winter, when I had the measles, I *lay* abed four days," or "My overcoat *lay* in a cedar chest all summer," or "The snow *lay* two feet deep here last April." Some young Americans never really feel that *lay* is a past tense at all, because it sounds incomplete; they are always skeptical about it, always suspicious that it is a grammatical fancy, not actually necessary for flesh-and-blood people. Some seem to suppose that *lie* is a dead word, but such very live places as business colleges still have to teach it. Get accustomed to it. Make yourself say, "The ship *lies* at anchor", "She had been *lying* there all night", "She will *lie* at anchor several days," "She *lay* at anchor in the same spot last week", "How long did you say she had *lain* there?"

lie	lay	lain	lying

9. The endings *ies* and *ied*. The change in *tie* and *lie* is unusual. The opposite change—from *y* to *i*—is most common.

try	tries	tried	study	studies	studied
hurry	hurries	hurried	reply	replies	replied
cry	cries	cried	deny	denies	denied

Any sensible person can quickly learn to recite on the change of *y* to *ies* and *ied*. But that does not prove that he knows how to spell *cries* and *replies* and all the rest. He does not really *know* the spelling until he has formed the habit of *ies* and *ied* so firmly that the wrong form would look absurd next week or next month if it appeared in his mind when he was writing hurriedly—would look wrong before it ever got on to paper. Make *ies* look right to your eye. That wrong spelling is in your own brain; you never saw it in print. Get so used to *ied* that it would be an effort to write anything else.

Go slowly through the paragraph below, pausing a moment at each verb form, remembering that what seems natural enough when displayed in a list may appear different when mingled with other words. You never know spelling until you are familiar with forms in whole sentences.

When David is questioned, he replies in such a spirited way that Saul trusts him. He tries on the armor, but it is not to his liking. All he wants is a few pebbles that are lying in a brook. There they have lain for thousands of years, rolled about by the spring floods, until now they are worn smooth. Five of these David selects, putting them into a pouch that he carries at his belt, and then hurries to encounter Goliath. "Am I a dog that you expect to drive off with a stick?" cries the giant. David answers, "You are coming with a spear as big as a weaver's beam, but I come in the name of the Lord of hosts. I will give your carcass to the birds." Thereupon he shies a stone with his sling, hitting Goliath right in the middle of the forehead. The big Philistine topples over, and while he is dying David cuts off his head, holds it up, and cries, "Charge them now!" The Israelites put the Philistines to flight and keep on pursuing them clear to the gates of Ekron.

10. The *ay* verbs. Expect *ay* verbs to be regular.

play	plays	played	delay	delays	delayed
pray	prays	prayed	dismay	dismays	dismayed
stay	stays	stayed	relay	relays	relayed

You may sometimes see *stayed* spelled another way, but that way is old-fashioned.

There are three—and only three—*ay* verbs that are irregular.

lay, lays, laid; pay, pays, paid; say, says, said

The compounds of these verbs also have *aid: inlaid, overlaid, repaid, unsaid.*

Learn *lay, pay,* and *say* in that alphabetical order and get used to *laid, paid,* and *said.* Don't compare them with the other kind, but think of them as a group of three curiosities. They are very common. Remember "laid, paid, and said."

11. Three *o* verbs. Follow this plan of "similar forms together" with any word that troubles you. Group it with other words that are like it. If you put *lose* with *move* and *prove,* you may perhaps set yourself straight for life. Remember "lose, move, and prove."

12. Five *ea* words. In a similar way group together *bear, tear,* and *wear,* putting with them for convenience *break* and the adjective *great.* "He can bear the wear and tear that breaks the health of some great athletes."

13. The past participle of *write*. You know how to pronounce *kitten, mitten, bitten, smitten.* How, then, must you spell *written* in "I have *written* a letter"? Think of it as a "double *t*" word, with two *black t*'s—written.

14. Dropping final *e*. There are two *u*'s in *pursue;* the *e* disappears in *pursuing.* It is not so serious to misspell *pursue,* because it is only one word, which you don't often use. It is not a serious fault if you misspell *canoeing,* for that is an uncommon form. But to go wrong with the ending of *pursuing* is the saddest kind of mistake; it shows ignorance of a simple, general custom; it proves that you will go wrong with a hundred other verbs, that you have not even begun to learn to spell. After you have once thoroughly understood a principle, the most severe marking will be fair if you "forget" when writing a theme.

This is always true about spelling. Your written tests and themes will be marked down very little (perhaps not at all) for misspelling unfamiliar words, but there is hardly any limit to what must be taken off for violating a fixed principle that applies to hundreds of words. It may not be a grievous sin to have a wrong letter in *eliminate* or *discipline,* but it is inexcusable not to be able to "drop the *e* and add *ing*"; the last syllables must be correct: *eliminating, disciplining.*

We have reviewed what was said in Lesson 2. We shall be doing that all the year. Many in the class have no notion how important the rule is; few realize how hard it is to apply the rule *always,* in every letter or written test. Four hours of care in the English class will not balance twenty hours of carelessness in all other classes. Only by repeating and reviewing constantly in this class can we hope to get rid of vicious habits and gradually set up the right ones.

Exercise

For each of the following groups write a sentence of your own containing all the words of the group. Underline the words.

1. bear lose tries
2. replies lay (past tense of *lie*) great
3. tying break tear
4. written denied said
5. tried wear moving
6. lying hurries writing
7. lay (past tense of *lie*) dying prayed
8. delayed writing paid
9. dismayed writing cried
10. denies studying too
11. lies pursuing across
12. cries denies delayed
13. asks studies surprised
14. reproved played stopped
15. stayed lay (past tense of *lie*) removing
16. proved tying lies
17. writing tries paid
18. laid paid said
19. losing their moving
20. tying ninth running

LESSON 4

HOW THEMES SHOULD LOOK

15. The general appearance. An ordinary theme should look like this:

The Haunted Chamber

My servant and I were going from room to room in the old house. The last room that we came to was at the end of a hall in the attic. When I tried the door it would not open. My servant remarked that this was queer, because he remembered going into that room not an hour ago.

"Queer!" said I. "It is more than queer; it is wonderful."

As we were about to go back to the living room, the door that had been so firmly shut opened of its own accord.

We both rushed into the room, to find that it was quite empty except for an old chair or two and an old-fashioned wardrobe. We stood

16. The Title. The title should be well above the first line, in the center of the page. The first word and all the principal words should be capitalized. The following should begin with small letters: *a, an, the;* the prepositions—that is, such words as *on, by, under, of, through:* the conjunctions—that is, such words as *and, but, or, if.*

17. The Margin. There should be a margin on the left about one inch wide. On the right there should be no margin, "holes" or "wavy" appearance, but there need not be a margin unless the teacher requires it.

18. Dividing words. In order to give the right side of the page the proper appearance words must often be divided. They should be divided at the end of some syllable. A syllable is a part of a word that can be pronounced separately; it must always contain a vowel, and may contain one or more consonants. The following words are divided by hyphens into syllables:

watch-es	dis-ap-pear	oc-ca-sion
ac-ci-dent-al-ly	nev-er-the-less	un-for-giv-ing
hu-mor-ous	trans-la-tion	know-ledge
re-plied	ar-range-ment	de-fi-nite-ly

Such words as the following must not be divided, for each has only one syllable:

thought meant straight stretch though rolls

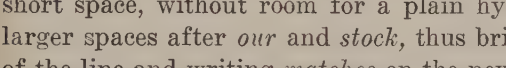
When a word is divided, the hyphen must be put at the end of the line; the hyphen must never appear at the beginning of a line.

A thorough study of all the rules for dividing words is too long and complicated for schools; but if you carefully observe the few simple principles just given, you will never make bad blunders.

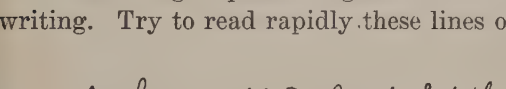
19. Space between words. Two more directions must be followed for the sake of a neat appearance. First, never

try to squeeze in a syllable at the end of a line; use enough space for making every letter full-size; a small gap is not objectionable. Second, avoid a long gap by foreseeing about how far your last two words will reach; if they are going to come short, leave wider spaces between the words. If, for example, you are writing "Our stock of matches was exhausted," and see that you are going to finish *of* half an inch short of the end of the line, don't try to crowd *match* into the short space, without room for a plain hyphen; instead leave larger spaces after *our* and *stock,* thus bringing *of* at the end of the line and writing *matches* on the next line.

"Leave larger spaces" is good advice in general for all your writing. Try to read rapidly these lines of writing:



It looks very different when spaces are left between words.



When words are jammed together and letters are spaced, a reader's eye has to be constantly prying apart and splicing together. After you have written a word, *move your hand along* before beginning the next word. There should be generous spaces between words; there should be no space within a word.

20. **Find the errors.** Always read a theme through carefully before handing it in. A pupil who is not learning to find his own errors is hardly learning anything.

THEME 1

No Exercise is given for this lesson; it is merely a set of directions for writing the first theme of the year.

Write a theme of about 250 words, divided into four paragraphs, telling the story of "Fishing for Wild-cats."

First paragraph:

A fisherman's hen-roost had been visited by a wild-cat. Tell briefly what sort of man the fisherman was, what sort of home he had, and how he felt about his few hens.

Second paragraph:

He baited a big hook, fastened to one end of a long rope; the other end he tied to his wrist when he went to bed.

Third paragraph:

The wild cat gulped down bait and hook, and waked the fisherman, who began to pull in his catch. When the frenzied animal felt the pull, he ran toward his captor, climbed a vine, and leaped into the room.

Fourth paragraph:

What happened?

LESSON 5

WHY WE STUDY GRAMMAR

21. Hunting for errors. What do you consider the principal faults in the following dialogue between two boys?

"Why are you afraid, the old cuss can't see us. We can pull off this little stunt and get away before he even thinks of turning around."

"Yes, but there's a hired man. Don't you see him? That's him over there in back of the big bush."

"He's got a game leg, I'm not afraid of him, and the old fellow is so busy that I'll bet you'd have to shoot a gun to make him turn around. That it's absolutely safe to take a whole bushel of apples."

Perhaps you object to the slang. But such words as *cuss* and *stunt* may be just what the first boy said, may be true to life, and so make the theme interesting. Slang may be a very bad thing or it may be a good thing; all depends on whether it is used in the right place. Some passages in Shakespeare's plays are full of the vulgarisms of his day. So possibly the slang of this dialogue is not in bad taste.

You noticed a grammatical error—"that's him." But what would you make a boy say when he is talking excitedly about stealing apples? Would you have him use "that is he?" If you did, you might be unnatural; your theme might sound stupid at that point.

Possibly you don't like "in back of," because it is clumsy. Yet surely this is a small matter, a question of taste.

22. Fundamental faults. What are the big, inexcusable blunders in that dialogue? There are three of them: (1) using a comma and a small letter where there ought to be a question mark and a capital; (2) using a comma where there ought to be

a period or a semicolon; (3) writing "that it's absolutely safe" as if it were a complete sentence. These three errors show that the writer has no notion of what a sentence is; he thinks that two sentences are the same as one, and that a piece of a statement is the same as the whole of it. He does not know how to state his thoughts, for he can only set down bunches of words by guess-work. If he is to learn to write, he must first learn what a sentence is. "The fundamental thing," says a school superintendent whose words have been much quoted, "is the mastery of the sentence. The lack of this fundamental 'sentence sense' is the most glaring fault in elementary school compositions." He is speaking of the seventh and eighth grades. The fault is much more glaring in high-school composition.

Now, the only way in which a student can become "sentence sure" is by learning about the uses of words—by studying grammar. He may not need rules or paradigms or classifications, but he must know uses. He must know the ways in which nouns are used; else he cannot learn about noun "clauses," and will suppose "that it's safe" to be a sentence. He must know about all the uses of adjectives and adverbs; else he cannot be taught why "who came in" or "where we had left the car" are not sentences. He must know clearly the difference between verbs and verbal nouns, verbs and verbal adjectives; else he will always be in danger of writing part of a sentence as a whole one. A person who has only hazy ideas about the constructions of words can never be "sentence sure"; but one who understands constructions accurately can always feel certain that his sentences are correct and workmanlike. His knowledge will help him further: it will enable him to write more agreeably and effectively.

Every grammar lesson in this book is one step toward that indispensable knowledge. Every exercise is definitely useful in learning how to make good sentences.

23. Verbs. We shall begin this first day's work with two definitions. 1. A verb is a word that makes a statement.

1. Moscow *is* a city.
2. The truth *is* not *known*.
3. He *knows* me.
4. The truth *could* never *be known*.

Is, is known, knows, could be known make statements.

Many words that come from verbs and are somewhat like verbs do not make any statement. For instance, in the passage quoted below, line 4, *hopping* describes the rabbit by indicating what the rabbit was doing, but it makes no statement; it does not say that the rabbit *was hopping*. So *echoing* and *sleeping* come from verbs, but in lines 5 and 6 they merely describe *steps* and *streets*. No *ing* word can by itself be a verb; *holding* cannot make a statement by itself. *Dried* comes from a verb, but in line 9 it merely describes *leaves*.

1 The moon climbed higher up the sky, and the minutes ran on
2 to ten o'clock. We waited. The night was calm and still, and the
3 keen, alert air brought every movement of the wild life about us
4 to our ears. The soft, cottony footfalls of a rabbit, hopping leis-
5 urely down the moonlit path, seemed not unlike the echoing steps
6 on silent, sleeping streets, as some traveler passes beneath your
7 window; a wedge of wild geese honked far over our heads, holding
8 their mysterious way to the South; white-footed mice scurried
9 among the dried leaves; and our ears were so sharpened by the
10 frosty air that we caught their thin, wiry squeaks.

24. Nouns. 2. A noun is a word used as a name.

With an *effort* like that of a *swimmer* before *sharks Hoyt's mind* leaped up from the *darkness*.

A noun may be the name of a person or place (printed with a capital and called a "proper noun"), or the name of some object or condition or quality (like *pencil, lake, darkness, speed, height, courtesy, cowardice*). It is easy to recognize proper nouns; others may be known most readily by thinking of them as the kind of word that may naturally have *a, an,* or *the* before it: the *darkness,* a *height,* an *argument.*

The last word, *squeaks,* in the passage quoted above, is a good illustration of how to go about all grammar work. You

cannot tell whether it is a noun or a verb until you see it in a sentence. Is it a name, or is it asserting?

Exercises

I. Write a list of all the verbs in the passage about the rabbits.

II. Write a list of all the nouns in the passage.

III. Turn back to the dialogue at the beginning of the lesson and find the two places where there ought to be a period or a question mark instead of a comma. Rewrite the sentences.

IV. Be prepared to recite or to take a written test on the following topics: 1. "Sentence sense." 2. What is important in grammar, and why? 3. What is a verb? What words are not verbs? 4. What is a noun?

LESSON 6

SUBJECT OF THE VERB

25. Personal pronouns. A pronoun is a word used in place of a noun. In this lesson we shall speak of only one kind, the kind which show whether we are referring to the person who is speaking, to the person who is addressed, or to a person or object or idea spoken about. *I, my, mine, me, we, our, ours, us* refer to a person or persons speaking, and are called pronouns of the "first person." *You, your, yours* (and such old forms as *thou, thy, thine, ye*) refer to a person or persons addressed, and are called pronouns of the second person. *He, his, him, she, her, hers, it, its, they, their, theirs, them* refer to something spoken about, and are called pronouns of the third person. A "personal" pronoun does not have the name because it is used for persons, but because it shows this grammatical difference of "person"—speaking, spoken to, spoken of—first, second, and third "person."

Notice the forms that end in *s*. Perhaps you have a habit of misspelling them; the *s* is put on directly, without any apostrophe.

ours yours hers theirs its

Fix *its* in your mind. Even though you have no trouble now, you may get into trouble later, after you have been drilled in forms of nouns. "*Its* has slaughtered *its* thousands."

26. How to find a subject. This lesson is about one of the commonest uses of nouns and pronouns, as "subject of a verb."

Every sentence in the Exercise has a verb. About every verb you may ask the question, "Who or what?" You may ask, "Who or what did?" "Who or what sees?" "Who or

what could have been elected?'' The answer that you get will be the ''subject'' of the verb. The subjects are easy to find in the following short sentences:

1. He passed out of the engine-room.
2. The door of the tube-room stood open.
3. One side of the room consisted of pigeon-holes.

You simply ask ''Who or what *passed?*'' ''Who or what *stood?*'' Yet, strange as it may sound, there are some in the class who might be careless enough to give the wrong answer about *stood.* There are pupils who will blindly grab the first noun before the verb and give that as an answer. But ''Who or what *stood?*'' The *door.* ''Who or what *consisted?*'' The *side.*

Find the subjects of the verbs in the following sentences:

On the desk, on the walls, everywhere were dials and meters of all sorts. Sticking out from the wall toward his seat was a cluster of speaking-tubes. In front of him were more disks and dials. Here at least was the unusual, the mysterious.

Who or what *were? Dials* and *meters.* Yes, subjects may come *after* the verbs! Certainly they may. Never grab blindly at some convenient noun or pronoun in front of the verb. Always take time to ask that ''Who or what?'' question, and time to get the right answer. There is no other way to tell what the subject of a verb is. The dullest pupil is almost sure to name the subject correctly if he really looks for the answer to that question; the brightest pupil may recite foolishly if he forgets that question. In oral recitation you will be required to say aloud ''Who or what were?'' ''Who or what stood?'' —etc.

One specially common way of putting the subject after the verb is to begin the sentence with *there.* ''There was a great shout when they heard the news.'' Who or what was?

In ''Sticking out from the wall toward his seat was a cluster of speaking-tubes'' who or what *was sticking?* Do you think

t was the speaking-tubes? That answer is sensible enough in ne way. As a matter of fact we know that the tubes were ticking out from the wall. But surely the author would not ay that "tubes *was* sticking"; he would have written "tubes *vere* sticking." Who or what *was* sticking? A *cluster* was ticking. As a matter of grammar, as a matter of learning xactly what words do in sentences, we say that *cluster* is the ubject of *was*.

In "Here at least was the unusual" who or what *was?* t may sound queer to say that the *unusual* was, because you eel that *unusual* is not a noun; you say it is not a name of nything. But in this sentence it is a noun clearly, for it has *he* before it and it is the subject of a verb. Get hold of the dea—you will be hearing it constantly—that *unusual* is not nything in itself, that there is no telling what it is until you ee it in a sentence. For example, no one can possibly tell vhat kind of word *shy* is, for we may *shy* a stone or take *a shy* vith a stone or hit a *shy* bird. Your slogan is unfailingly 'What does it do in the sentence?"

If you wish to find the subject of an interrogative sentence, hange the sentence into the form of a statement. Change 'Who was Alcibiades?" to "Alcibiades was who." Change 'Was Lincoln their candidate?" to "Lincoln was their andidate."

27. **Verb-like words that have no subject.** In Lesson 5 ou learned that *hopping, echoing, sleeping* cannot by themelves be verbs. So when you read "Sticking out from the wall vas a cluster," you know that *sticking* is not a verb and that t cannot have a subject. No *ing*-word, used alone, can make a tatement. Try the experiment: "Walking down the street ne afternoon, whistling carelessly, hardly noticing the people bout me, glancing occasionally at a specially bright display n a shop window"—well, have you asserted anything? made ny statement? No, you have merely indicated or suggested vhat you were doing; any one listening to you is still waiting or your real statement. "I *was walking*" is a statement, but

walking, alone, cannot be a verb.* In the exercise at the end of this lesson there are other verb-like words which are not verbs. In "They asked me to play the piano" *to play* is not a verb; you cannot make a statement with *to play*. *Built* is not a verb in the following: "This little house, built with his own hands, had not one nail in it." There is no statement that the house *was built*. These "participles" and "infinitives" you will learn all about later in the book.

Exercise

Select the subject of every verb in the following sentences, and write a list of all the verbs and subjects. Arrange your work neatly according to the Model.

SENTENCES	MODEL
1. Out of the cabin came an Indian prince.	1. Prince came.
2. Seated across the aisle was a tall, resolute-looking woman.	2. Woman was.

Always have the numbers in your written work correspond to the numbers in the Exercise. The five verbs in sentence 18, for example, should all be put under your number 18.

1. A long line of gulls goes wailing up inland.

2. Up rose the sun.

3. Well, sirs, we came back to the mouth of the river, and there began our troubles; for the negroes, as soon as we were on shore, called on Mr. Oxenham to fulfil the bargain.

4. To stay there long was impossible; to avenge himself upon La Guayra was impossible.

5. Is there any chance of an enemy coming over the enormous mountain-range?

6. Nevertheless, the pleasure of seeing this haughty beauty a suppliant at his feet was too great to forgo.

7. From below was rising a most ominous smell of burning molasses.

8. Tilton stood before the President, his heart beating like a trip hammer.

* See note in the Appendix, page 365.

9. At dawn had come Duke Charles's messenger telling of the new prising of Lothair the Black, and calling on Hincmar to play the part a faithful ally, bidding him gather his men and mount and ride without elay.

10. Down, down they sank, and the quick-returning waters noothed out every ripple and left the sea as placid as before.

11. The Queen, thanks to her innate health and in spite of Hilin's drugs, was much recovered by the time the two anglers reached e castle.

12. The only sign of habitation of the room was on the top of the ano—copies of a monthly album of stage celebrities, and some sheets rag-time.

13. And in after years to Cocheco came
The bruit of a once familiar name.

14. Is the darting motion of a lizard's tongue so quick that the owness of a human eye cannot see it at all?

15. This fortress, built on a craggy promontory and almost surunded by the ocean, was the den of a pirate named Angria.

16. O death, where is thy sting?

17. The chief difficulty in running buffalo, as it seems to me, that of loading the gun or pistol at full gallop.

18. Many hunters for convenience' sake carry three or four bults in the mouth; the powder is poured down the muzzle of the piece, e bullet is dropped in after it, the stock is struck hard upon the mmel of the saddle, and the work is done.

19. The danger of this is obvious.

20. Should the blow on the pommel fail to send the bullet home, should the bullet, in the act of aiming, start from its place and roll ward the muzzle, the gun would probably burst in discharging.

21. Many a shattered hand and worse casualties besides have been e result of such an accident.

22. To obviate it, some hunters make use of a ramrod, usually ng by a string from the neck, but this materially increases the diffilty of loading.

LESSON 7

SUBJECT AND PREDICATE NOMINATIVE

28. The Predicate Nominative. In the following sentences the words that come after the verbs explain the subject.

1. Lincoln was a *rail-splitter.*
2. Australia is a *continent.*
3. Webster never became *president.*
4. He should never have been called a *traitor.*
5. The landlord has been for many years a *drunkard.*
6. Arnold turned *traitor.*

A noun used in this way—to show what the subject is—we call a "predicate nominative." It always describes the subject, always means the same thing as the subject.

Exercise

Write a list of all the subjects and predicate nominatives in the following sentences, arranging your work and underlining words according to the Model.

SENTENCES	MODEL
1. On the ground under the tree lay several bushels of nuts.	1. Bushels is the subject of lay.
2. Has he really become a member of the society?	2. He is the subject of has become. Member is a predicate nominative after has become.

1. He was elected secretary.
2. Out of the scabbard flew his sword.
3. This answer is only a sample of his heedlessness.
4. Where in the world can my cap be?
5. An English cottage is merely one kind of real estate.
6. At that point in the ceremony a hitch occurred.
7. Unhesitating obedience is the first duty of a soldier.

8. Bob was considered a perfectly honest fellow while he was in school.

9. That muff of an easy fly was the last thing we expected.

10. Such a decision by such an honest umpire was a fearful disappointment.

11. The inhabitants are apparently a listless, heedless race of people.

12. Then there entered my head the novel idea of using the fire-escape.

13. How calm, how quiet was his rustic home!

14. Just the day before our friends had been held up on the same road at that very spot.

15. There was something queer in her tone and manner.

16. Alderman Popkins was one of your shrewd, well-informed travelers.

17. There was an air of mingled frankness and modesty about the Frenchman.

18. In his right hand was a willow bat, and bulging out of his hip pocket was a worn-out mitt.

19. Because of all these bad debts the store-keeper was in despair.

20. In Lilliput a seven-inch man was a huge giant.

21. The house about a mile down the road, with a high hedge in front of it, is a good place to take tea.

22. A man in such a fix as that is not a thief if he steals a loaf of bread.

23. A warm, safe bed is a large item in the winter life of a field-mouse.

24. Off went his coat and up went a pair of grimy fists.

25. A worn-out, weedy orchard is a very city of hole-loving animals. Not far from my house is one such orchard with a border of thick bushes. Where the orchard and the bushes meet is an apple-tree that has been the ancestral home of unnumbered generations of flying squirrels.

26. Morin thought that the purchase of a pony was a transaction requiring a great deal of deliberation.

27. Behind them followed a wild procession, hurrying in haste and disorder down the hill.

28. There, wedged close together, is a circle of warriors, passing the pipe around, joking, and telling stories.

29. Suddenly, close at hand, pealing loud and shrill, and in right good earnest, came the terrific yell of the warwhoop.

30. The most curious animal, however, was the fat, repulsive Gila Monster.

31. The snakes are apparently the prairie-dog's worst enemies.

32. One cause of a zero in the spelling test was his failure to notice the three *e*'s in *enemies.*

33. Across the buffalo's face hung a huge mass of matted hair, and across his nose and forehead were three large, white scars.

29. **Spelling.** You will examine the spelling of these black-type words with some fear and respect if you realize that each one has conquered its thousands of victims.

Are you *sure* you can spell *sure?* Some persons are helped by remembering "I am **sure** it is **sugar.**"

The Latin word *et* means *and; cetera* means *all the rest.* The abbreviation is always **e**, **t**, and **c.**, with a period after it. "Such words as *sure, insure, assure,* etc., are hard to spell."

The word *used* has a meaning of *did often.* We say, "He *used to* call on us every night." "I *used to* think Algebra was hard." Do you think you have mastered **used to**?

"He was *quite* conceited over the victory." "It is *quite* **hot** in this room." This word is spelled **quite.**

"He *led* the horse on to the track." "The captain *led* his men to the assault." "He was *led* astray by wild companions." "Harry sprinted and *led* by two yards at the finish." The past tense is **led.**

"Have we anything to eat? Nothing **except** some crackers." "There was no one in sight **except** an old fisherman."

The wrong form of **all right** is so thoroughly planted in many minds that only a great effort will root it out. It is **all right** the teacher supposes after he has seen a whole class write it correctly as two words. But it is really **all wrong,** for next week it will be misspelled again.

Some very common phrases—two distinct words—are **at last, in spite, in fact. In fact** a teacher may be assured that **in spite** of all his efforts he may **at last be unable to teach every one to spell all right.**

THEME 2

st paragraph:

The characters are an ambitious boy, a discouraged father, and an invalid mother. We need to know about the family, so that the boy's good fortune at the end will have more interest.

ond paragraph:

The boy is badly injured while driving across a railroad track.

o or three short paragraphs of dialogue:

At the hospital an agent of the railroad company asks the boy what damages he is going to sue for. "None at all," is the answer. You must make clear why he said this. Was he so very good? or was he humorous? or proud?

o or three short paragraphs of dialogue:

The president of the road is interested by such an unusual answer, and befriends the boy. Just what does he say?

t paragraph:

The president's generosity was a great success.

LESSON 8

PREDICATE NOMINATIVE AND OBJECT

30. The object of a verb. One of the easiest construc tions to explain is the "object of a verb." When a ver shows that the subject performs an action directly upon som person or thing, that person or thing is said to be the "object."

1. He lifted the *book*.
2. We bought some *candy*.
3. Jim saw a *trout*.
4. No one could find the *place*.
5. The speaker made *gestures*.
6. A chameleon can change i *color*.
7. They used some *common sens*

An object never explains the subject; it is never the same thin as the subject.* There is never any helping word to show ho the action passes from the subject. In "Jim looked *at* a trout the verb has no object, for Jim did not "look a trout," bu "looked *at* a trout." In the following sentences the verbs hav no objects, because in each case there is a helping word tha shows how the action passed from the subject; the action do not pass directly.

1. We walked *up* the street.
2. The ship struck *on* a rock.
3. They rushed *against* the foe.
4. The agent laughed *at* us.

"We walked" (we were acting), but we did not "walk an thing." "The ship struck" (it was acting), but it did n "strike anything."

Here is a point at which some sensible pupils "don't s why." They say that the ship did, as a matter of fact, "stri something"; it struck the rock. That is the difference betwe a shipwreck and a sentence. The fact is that the ship struck rock, but the person who describes the wreck does not expre

*Except in the case of a reflexive pronoun: "He shot *himself*."

it that way. Grammar has nothing to do with ships and rocks; it deals only with what people say about ships and rocks. Some other writer might say that "the rock was struck by a ship," or that "the ship and the rock had a collision." When he has written the words, we have to decide what his words are doing in the sentence he chooses to give us. Now, our author did not say that "the ship struck a rock." His statement is that "the ship struck *on* a rock," in which *rock* is not an object of the verb.

Always tackle words in this way. Never talk about what might have been said; examine the sentence that is actually before you. If an author says that "we walked the street," *walk* has an object. If he says "walked *up* the street," *walked* has no object.

Many pupils are tempted to call any noun after the verb "an object." It is marvelous to see them go wrong and go wrong and go wrong for no other reason than that they blindly "grab" at that noun after the verb and call it "object of." That is why we said that "object" is easy. It is too easy; it is fatally easy. Why young people should be so in love with "the object" nobody knows. Nobody knows why they are so dreadfully afraid of "predicate nominative." But that is the fact.

31. How to find verbs. In the exercise at the close of this lesson always find the verb first. You probably discovered in Lesson 6 that you could not get anywhere, could not begin to make a sensible answer, until you were sure what the verb was. Its different parts may be separated by other words. Go through the sentences below, putting together the italicized words, as one solid group, leaving out the "in between" words. ("Italicized" means printed in light, slanting type.)

1. This *could* not possibly *have been done* in a cold climate. (Think of *could have been done* as one solid verb.)
2. What *can* he *be doing?* (If you put the verb-parts together and arrange the sentence in the form of a statement, you have "He *can be doing* what?" in which the word *what* is the object.)

3. I *had* often *been* most earnestly *invited* to visit them.
4. But her arms *had* not yet *relaxed* their instinctive clutch.
5. Yet this *could* scarcely, in any manner, *affect* the result.
6. The little garrison *had been* greatly *reduced* by casualties.
7. He *had* never in his life *been* so rudely *treated*.

32. How to find objects. When you have found the verb in any sentence, ask "Who or what ( )?" This gives you the subject. Always follow that plan. Never rush at a noun with your eyes shut and call it something before you think. Always do for yourself what you are required to do in recitation: First find the verb; next ask "Who or what ( )?" Not until you have taken those two steps—until you have found the verb and its subject—can you have the least notion about anything else. Then ask yourself whether there is any noun or pronoun that tells what the subject *is* or *was* or *might have been* or *became* or *was called* or *was chosen;* whether it explains the subject and means the same thing as the subject. If you find one, it is a predicate nominative. Worry about predicate nominative first; that is what will cause most of the trouble in this lesson.

Here are a few examples of the way to attack sentences:

"That would surely have been an easier lesson." The verb is *would have been.* Who or what *would have been? That* would have been; the subject is *that. Lesson* explains the subject, tells what *that* is. It is a predicate nominative.

"Immediately after the game Franklin Field became a surging flood of yelling students." *Surging* is surely not a verb; *yelling* is not a verb; the verb is *became.* Who or what became? *Franklin Field* became, and is the subject of the verb. *Flood* explains Franklin Field, tells what it was. It is a predicate nominative.

"The military coat became the young fellow very well." The verb is *became.* Who or what became? The *coat* became. Does *fellow* explain the coat? Does it mean the same thing as the coat? Does it tell *what the coat was?* Certainly not; the coat was not the boy. Did the coat perform any action directly

upon the boy? Indeed it did; it made him look right, set him off to advantage—acted directly upon him. *Fellow* is the object.

"Down under that heap of rubbish lay a treasure more precious than rubies." The verb is *lay* (a past tense, meaning *did lie at that time*). Who or what *lay?* Do you suppose that after these pages of warning and drill there is any one in the class who can give the wrong answer? Almost surely there is. If that word in front of a verb were a rattlesnake, some people would grab it just the same and call it the subject without any fear. Always think. It takes only a second or two, and it pays. Any one who really asks "What lay?" will know that a *treasure* was lying down under that rubbish. The *treasure* lay. *Treasure* is the subject. Is there any word that tells what *treasure* was, that explains *treasure,* that is the same thing as *treasure?* Surely the treasure was not *rubbish,* was not a *heap,* not a *down,* not *rubies*—for it was *more precious than rubies.* All you can say is *precious,* but this is not a name and it is not attached to the subject by the verb—that is, the sentence does not say that "the treasure lies precious." So at present we are not prepared to tell about the word. We do know that there is no predicate nominative in this sentence; nor is there any object.

Exercise

Write a list of all the verbs, subjects, predicate nominatives, and objects in the sentences below. Follow the Model.

SENTENCES	MODEL
1. All this, my dear parent, is just a blow-off.	1. Is is the verb. The subject is this. Blow-off describes this, and therefore is the predicate nominative.

SENTENCES	MODEL
2. Night after night the melancholy drums sounded through the villages, calling men out to fight, as they have called for centuries.	2. (a) Sounded is the verb. The subject is drums. There is neither predicate nominative nor object. (b) Have called is the verb. The subject is they. There is neither predicate nominative nor object.
3. The world consumes two and a half billion pounds of coffee annually.	3. Consumes is the verb. The subject is world. Pounds is the object.

Underline the words that you tell about, just as they are underlined in the Model.

Notice that in the second sentence above *calling* and *to fight* are not verbs. In the sentences below there are several of these "verbals," words which are not verbs.

1. Margaret had been for years her father's attentive pupil.
2. Down went Gerard on his knees.
3. The Dominicans were at that time the most powerful order in Europe.
4. About seven years ago a club of those promoters came to him with a proposal to destroy this mill.
5. This Pedro would have been, in spite of his vicious youth, a good companion for my boy.
6. Down went my hand again, and a second owl came blinkingly to the light.
7. My grandmother had done a great deal of reading in her day.
8. He later commanded in the south of India against the brave and unfortunate Lally.
9. This is the dark side of the situation.
10. The worst thing in the world for a person suffering with headaches is eating late at night.
11. He opened his pallid mouth like a landed fish and gasped for joy, while the dumfounded Pepperell sat up on the floor and stared at his enemy.
12. The ants are a very respectable people.
13. The loss of so much money would have been a calamity to my uncle if he had not been such a philosopher.

LESSON 9

TRANSITIVE OR INTRANSITIVE

33. The questions about the subject. If the subject of a verb is being acted on, we call the verb "transitive passive." You have an idea what "passive" means: "being quiet and not resisting." A passive verb shows that the subject is receiving the action.

1. The trout *were being caught* by dozens.
2. We *were invited* to the wedding.
3. My orange *has been stolen.*
4. The bell *has been rung.*
5. The ball *is put* in play.

Every verb must be one of three things: it is (1) transitive passive, or it is (2) transitive active, or it is (3) intransitive.* These may sound to you as entertaining as the names of three mummies; but if you believe that they are the foundation for a knowledge of sentences, you will be interested. And if you are interested, everything is easy.

First get the subject of the verb. Then ask, "Is the subject acting or being acted on?"

1. If it is being acted on, the verb is transitive passive.
2. If there is an object, the verb is transitive active.
3. If the subject acts, but there is no object, the verb is intransitive.

Transitive (spelled trans i tive) means in Latin "going over." A transitive verb shows that the action "goes over" to an object or to a passive subject. But if no such transfer of action is shown, the verb is called "intransitive," meaning "not going over."

* See note in the Appendix, page 365.

There is nothing hard about that. See how quickly the verbs in this paragraph may be handled:

The lightning *quivered* about the pinnacles of the ancient Hotel de Ville, and *shed* flickering gleams over the open square in front. As Wolfgang *was crossing* the square he *shrank* back with horror at finding himself close by the guillotine. It *was* the height of the reign of terror, when this dreadful instrument of death *stood* ever ready, and its scaffold *was* continually *running* with the blood of the virtuous and the brave. It *had* that very day *been* actively *employed* in the work of carnage, and there it *loomed,* waiting for fresh victims.

Quivered: The subject, *lightning,* acts, but there is no object. Intransitive.
Shed: There is an object, *gleams.* Transitive active.
Was crossing: There is an object, *square.* Transitive active.
Shrank: The subject, *he,* acts, but there is no object.
Was: The subject, *it,* acts, but there is no object.
Stood: The subject, *instrument,* acts, but there is no object.

(It is stretching the ordinary meaning to say that the subject of *was* and *stood* "acts," but this is the most convenient word for testing all verbs, and it never confuses any one.)

Was running: The subject, *scaffold,* acts, but there is no object.
Had been employed: The subject, *it,* is acted on.
Loomed: The subject, *it,* acts, but there is no object.

The best plan for reciting orally is: "*Had been employed* is the verb. The subject is *it.* The subject is acted on; therefore the verb is transitive passive."

Only a very few verbs are always used intransitively. The word *stand,* for instance, may be a noun, or an intransitive verb, or it may take an object. We never know what uses words may be put to. We know nothing about whether a verb is transitive or intransitive until we see it at work in a sentence.

Exercise

Show clearly why each verb in the sentences below is transitive active, transitive passive, or intransitive. Arrange your written work according to the following Model:

SENTENCES	MODEL
1. For instance, since there is often no wood, the Eskimo boats are made of hide stretched over frameworks of bone.	1. (a) Is is the verb. The subject is wood. The subject acts, but there is no object. Intransitive. (b) Are made is the verb. The subject is boats. The subject is acted on. Transitive passive.
2. Rip's story could not, however, have been a pure invention.	2. Could have been is the verb. The subject is story. The subject acts, but there is no object. Intransitive.
3. These berries we sell for eight cents a quart.	3. Sell is the verb. The subject is we. Berries is the object. Transitive active.

The directions for what to write in each item are:

1. The whole verb, and nothing but the verb.
2. The subject.
3. A statement that (1) the subject acts, but there is no object; or (2) that the subject is acted on; or (3) that there is an object.
4. Is the verb intransitive, transitive passive, or transitive active?

Underline the words that you tell about. This direction will always be understood in future and will not be repeated.

1. This wall ran between the woods and a pasture; and parallel with it, on the woods side, was a foot-path.

2. Suddenly, off in the woods behind me, the noon hush was startled by Solitary's whistle.

3. Lengthwise, upon one of the fence-rails, the mother of the little chipmunks slept peacefully.

4. A rough, dark country road is frequently an uncomfortable and even a dangerous place.

5. After the cotton has been picked it is taken to a great public ginnery in wagons holding fifteen hundred pounds or more.

6. In the summer of 1770 the rains failed; the earth was parched up; the rivers shrank within their beds; and a famine filled the whole valley of the Ganges with misery and death.

34. Spelling: changing *y* to *i*. In Lesson 3 we learned forms like *studied* and *hurries*. If a verb ends in a *y* that is preceded by a consonant, the *y* is changed to *i* before adding the ending. The same change is made to form the plurals of nouns that end in *y* preceded by a consonant.

story	family	enemy	lady
stories	families	enemies	ladies

(Of course you see that second *e* in *enemy*.)
The same change is made with adjectives.

easy	happy	heavy	lucky	early
easier	happier	heavier	luckier	earlier
easiest	happiest	heaviest	luckiest	earliest
easily	happily	heavily	luckily	

The same change is made when we add *ness* to form a noun.

happy	heavy	clumsy
happiness	heaviness	clumsiness

Can you spell *lonely? lovely?* Each has an *e* in it.

lonely	loneliness	lovely	loveliness

Loneliness is fairly common. It is a hard word for some.

You know what *busy* means. If you wished to make a noun of it by adding *ness*, could you hold your mind steady enough to do just exactly what you ought to do? Could you really change *y* to *i*—not altering anything else—and add *ness?* That would give b u s i n e s s—meaning "the condition of being

busy." Some pupils are tripped up by that word year after year because their eye has imagined a wrong picture. You can never see in print any form but **business**, in spite of the queer way we pronounce it. Probably a fourth of all high-school students have had (or still have) trouble with *business*.

This one word may not be such a great matter, but the discipline of thoroughly unlearning any wrong form trains a person to fight against other wrong forms. He has fooled himself into believing a lie, for the eye never saw that wrong form at all. In his brain is a deep groove—some nonsense spelling. No teacher, no book, can plane it out. Only the person himself—by writing the words many times in sentences of his own, and frequently thinking of the right form—can unlearn the lie that is stamped so deep in his mind.

LESSON 10

ADJECTIVES

35. Some words that are not adjectives. In Lesson 6 were the "personal" pronouns—*I, you, it,* etc. These words are used in place of the nouns that really name persons or things. In place of *Helen, James, the automobile,* we may use the personal pronouns *I, you, it;* in place of the noun *man* we may use *he;* in place of the noun *women* we may use *they.*

Any word that is thus used in place of a noun is a pronoun. There are several kinds. One kind, the "relatives," will occupy several lessons later in the book. Today, before we can begin with adjectives, we must look at two other kinds of pronouns, the "demonstratives" and the "indefinites."

"Demonstrative" means "pointing out." In the following sentences *this, that, these,* and *those* are used in place of nouns to point out something that is not named:

1. *This* is the way.
2. *That* is mine.
3. We want *these.*
4. Are *those* the ones?

The "indefinites" may be seen in the following sentences. They are used in place of nouns to refer rather "indefinitely" to persons or things that are not named.

1. Are those the *ones?*
2. *Each* has his own task.
3. *None* of us knew the lesson.
4. *Some* are born great; *others* achieve greatness.
5. Here are two questions; answer *either* or *both* of them.

36. What an adjective is. But these demonstratives and indefinites are not in themselves pronouns. When we see *this* or *one* or *each,* we do not know that they are pronouns. We can only know that they are pronouns if we see them in sen-

tences, used in place of nouns. When we see "this man" or "one wheel" or "each brick," we find that *this, one,* and *each* are used with nouns; they are pointing out or "modifying" nouns.

Any word that thus modifies a noun by pointing it out is an adjective.

Any word that modifies a noun by showing how many is an adjective.

1. *Five* miles away is a city of *eighty thousand* inhabitants.
2. *Few* persons live to be *ninety* years old.
3. *All* things, in the *ninth* inning, the *other* day.
4. *Every* table is full.

Any word that modifies a noun by describing it is an adjective.

1. He owned a *small* boat.
2. The road was *rough.*
3. The girl was *timid.*
4. All men are born *equal.*
5. The *large* house stood on a *high* knoll, from which the view was *beautiful* on *clear* days.
6. Jane, quite *happy* now, smiled.

Any word that modifies a pronoun by pointing it out, or telling how many, or describing it is an adjective.

1. *Each* one is in his place.
2. *That* one is lost.
3. They are *eager.*
4. Few will be *careful.*
5. Some could have been *better.*
6. Many are *indifferent.*

Thus we reach the definition: Any word that modifies a noun or pronoun is an adjective.

Try to get firmly and clearly in your mind the idea that no word is in itself an adjective. There is no way of classifying *this* or *other* or *five* or *board* until we see *what they are doing in sentences.* If a word modifies a noun or pronoun—if it is engaged in that kind of work—it is an adjective. In "He sawed a board" *board* is a noun; in "He made a board walk" *board* is an adjective, because it modifies the noun *walk,* telling what kind of walk. We do not know whether *gold* is a noun or an adjective until we see it in a sentence. The word *waste* is not in itself any kind of word; it may be a verb in one

sentence and an adjective in another. You might suppose that *street-car* is surely a noun, but it might be called an adjective when we speak of "a street-car conductor."

In "The policeman's club hung at his belt" it would be proper to say that *policeman's* and *his* are adjectives, for they modify nouns. But these "genitives" and "possessive adjectives" are not to be included in your written work.

37. The articles. The little words *a*, *an*, and *the* are adjectives, though they have a special name, "articles." These are so easy and so numerous that they may be omitted in the Exercise.

38. Predicate adjectives. Adjectives are commonly used after intransitive or passive verbs, just as predicate nouns are, to describe the subject of the verb. Thus we may say:

1. He was a *motorman*. 2. He was *brave*.

Just as we call *motorman* a predicate nominative, so we call *brave* a "predicate adjective," modifying *he*.

Exercise

Tell what each adjective modifies in the sentences that follow. Prepare your written work according to the Model.

SENTENCES	MODEL
1. The old man became irritable in his eightieth year, so that his few friends made their occasional visits to him much shorter.	1. Old modifies man. Irritable modifies man as a predicate adjective. Eightieth modifies year. Few modifies friends. Occasional modifies visits. Shorter modifies visits.
2. I have no notion why such prizes are given.	2. No modifies notion. Such modifies prizes.

Perhaps if you write out "modifies" in full for every adjective in the lesson you may learn for life that it ends in **ies.**

The clue for telling what an adjective modifies is to ask, "Who or what was old?" "Who or what was shorter?"

1. The Adamello, spreading over a hundred square kilometers, is one of the great glaciers of the world. 2. Now it has become the strangest battlefield on which man ever fought. 3. I can give no better idea of its conformation than this homely comparison: Heap up a pan of loose, jagged, splintered rock, with many of the splinters sticking up in the air, and pour over it a pailful of white glue. 4. The glue will settle, before it hardens, into the spaces between the rocky points; and here and there it will pour over the edge of the pile. 5. The splinters of rock are the glacial peaks; the glue is the eternal ice; the points of overflow are the passes, like the one upon which we stood now.

6. Two hours later they drew up in the valley of the pass that leads to Baranoff's on Kamishak Bay. 7. The rugged crag that at the outset of their trip that day had shone red and lustrous in the distance now rose sheer and dark on their right.

8. The day was not yet done. 9. The Maytime sun was still shining. 10. The dogs had demonstrated their breeding; they had covered forty tough miles in record time.

11. "Well, King, they're pretty fit—feet all seem to be O. K., and if you say so we may as well keep on and wind her up on this day's run. 12. It's twenty miles. 13. We ought to get to the bluff above Baranoff's, if we don't get chewed up by the crow-feed, in about three minutes before the sun goes black."

14. The dogs set to the task as if it were but the beginning of the last mile of home-stretch instead of twenty miles of the hardest, most heart-breaking uphill in Alaska.

39. Spelling: a. adjectives in *ful*. The adjective that means "full of awe" is *awful;* the adjective that means "full of pain" is *painful;* anything which we can use to advantage is *useful.* Such adjectives end in ful, with only one *l.* Study for dictation in class:

The awful bloodshed of our Civil War was useful in making us a unified nation, but it is painful to think that such a fearful price had to be paid for union. The North was hopeful of a short war, but was not successful for four years, because the Southern generals were so skilful.

In compounds like *skilful* and *fulfil* there are only single *l*'s.

b. *ous*. You know and frequently use in writing several

adjectives ending in *ous*, like *famous, jealous, enormous.* They always have an **o** in the ending.

c. ***uous.*** Notice the *k* sound before *u* in *conspicuous; c* sounds just as it does in *cute.*

d. ***ious.*** The *ci* before *ous* causes an "*sh*" sound, like "shuss"—as in *conscious, unconscious, delicious, precious, suspicious, luscious, officious, atrocious, ferocious, vicious.* Any such word written without the *i* looks like a face without any nose: the central important feature is lacking. The commonest are *unconscious* and *suspicious.* It is the *i* that is necessary to make *c* sound like *sh.*

It is *i* that is necessary to give the right sound to the *g* in *religious.*

e. *Bogus* is a very freakish, exceptional form. The only other adjective like it is *citrus.* These are strange and unnatural, for we always expect that **o** in the ending.

LESSON 11

THE HYPHEN IN COMPOUND ADJECTIVES

40. Use the hyphens. If you read the following beginning of a sentence, you suppose that *made* is a verb: "The tailor made clothes that he wore." But when you read on, you learn differently. "The tailor made clothes that he wore fitted better than 'store clothes'." If you read about "a long lost cousin," you might suppose that he was a "long" person who had been lost. "A thick skinned person" gives an uncomfortable impression that some "thick" person has been skinned alive; "a head on collision" suggests a head on a collision.

All such compound adjectives should be hyphenated.

his tailor-made clothes
a long-lost cousin
a thick-skinned person
a head-on collision

Specially common are compound adjectives with numbers.

a six-cylinder car
a two-mile run
a five-dollar bill
a one-horse-power engine
an eight-hour day
"Three-fingered Brown"
a four-ply weave
a two-hundred-mile run
a twenty-million-dollar battleship

There is nothing difficult about seeing this and learning it and doing the Exercise perfectly. The difficulty is—just as with *sep A rate* and with changing *y* to *i*—to form the habit.

The hyphen is often necessary to make business letters easily readable. What is "red ruled paper"? Is it red paper that is ruled, or is it ruled paper that is red? What does "your order for two leaved tables" mean? Was it an order

for two tables, or for some tables with two leaves? Is a "copper lined kettle" a copper kettle that is lined, or is it a kettle that is lined with copper? Does "twenty two inch guns" mean twenty guns or twenty-two guns or some guns of a twenty-two-inch caliber?

Exercise

Read each of the sentences below and decide whether it contains a compound adjective. If it does, rewrite it, putting in the hyphen *while you write the adjective*. It would do you no particular good to go through these printed sentences and insert the hyphen with a pencil, nor would there be much benefit from inserting them *after* you had completed the rewriting. The whole point of this exercise is to begin to form the habit of putting hyphens in compound adjectives while you are writing them. Get the "feel" of a compound adjective.

Do not take it for granted that there is a compound adjective in every sentence.

Insert any necessary commas.

1. On a down hill road these low priced cars may be as good as any others.

2. We were halted by a gray bearded old man who asked in an easy going way if we could direct him to a real estate dealer's office.

3. Sleeve valve motors have lately been much improved, so that many purchasers of high priced cars insist on having them.

4. We walked down town on Broadway, but returned on—as a matter of fact I forget which avenue we came home on.

5. This seedy looking gentleman entered a well known down town restaurant with as self possessed an air as if he were a well dressed well to do broker.

6. A twenty five mile tramp through this fast growing region convinced us that before many years Pauhup would be a town of ten story buildings and crowded streets.

7. The mud coated his boots and the sun baked the mud, until presently he looked like "a colossus of clay."

8. No self respecting man should give over anxious attention to the cut of his clothes; still it must be confessed that ill fitting garments are not a help in business.

9. Next a dark haired, brown eyed gypsy offered to sell us a twenty three dollar horse for "a mere hundred," as she put it.

10. He was a bilious looking individual, with a high pitched voice, who seemed to have no higher interest in life than idly watching a Punch and Judy show.

11. The mud coated boots could hardly be seen at this distance, for they were standing against the sun baked gray colored adobe bricks.

12. Rim fire cartridges are used only in rifles of small caliber.

13. During all this lively give and take joking the good natured fellow was as solemn as a church.

14. He thought old fashioned doughnuts better than new fangled sundaes.

15. He was a clean cut chap who had evidently been used to an out of doors life.

16. Ores of a low grade—as low as $10 to the ton—can be profitably worked by this new process.

17. A blood red sun was setting behind rose colored clouds.

18. The hook and ladder company was then put through a ten minute endurance-test.

19. That bubble like mound that we dimly saw in the dusk proved to be a mosquito proof tent.

20. This well known loop the loop performer formerly made a living by taking seventy foot dives into a four foot tank.

THEME 3 (A TRUE STORY)

First paragraph:

Mrs. Arber was in a street-car, going to do a number of errands. She sat next to a talkative woman. As she rose to leave the car, she absent-mindedly took up the woman's umbrella. You should make it clear that Mrs. Arber was refined and honest, that the woman was of a different sort.

Two very short paragraphs of dialogue:

What the woman shrieked out; Mrs. Arber's brief and quiet answer.

Fourth paragraph:

Mrs. Arber's last errand was to get four umbrellas that had been repaired at a shop. When she sat down in the car on her way home, she found herself next to this same woman. The woman, now certain that Mrs. Arber was a thief, was silent and scornful.

Fifth paragraph, very short:

But she broke silence at length with, "A fine haul you made today!"

LESSON 12

ADVERBS WITH VERBS

41. Examples of adverbs. A word that modifies a verb, an adjective, or an adverb is an adverb. In this lesson we shall take up only those adverbs that modify verbs.

1. Come *in*.
2. He works *hard*.
3. This happened *yesterday*.
4. *Then* Jerry spoke *up*.
5. He threw the ball *back*.
6. He could *hardly* crawl.
7. The ship sailed *swiftly*.
8. *There yonder* lies his home.
9. She stepped *down* and turned *around angrily*.

The italicized words tell "where you are to come", "how he works", "when this happened," etc.

Adverbs also modify the "verb-like" words, as in: "The little sloop could now be dimly seen, coming cautiously along." *Coming* is not a verb, but it is modified by the adverbs *cautiously* and *along*. In the following sentence *constructed* is not a verb, but it is modified by the adverb *hastily:* "This rude cabin, hastily constructed in four days, was their home for four years." In the following sentence *to do* is not a verb, but it is "verb-like" and is modified by the adverb *well:* "He tries to do well whatever he is told to do."

There are many adverbs of many kinds, so that we cannot learn all about them in one lesson. They generally tell *when* or *where* or *how* when they modify verbs, but in "he spoke up" the *up* hardly tells anything about the way of speaking; and in "could hardly crawl" the *hardly* shows "how much or how little he could." We shall have to learn about adverbs gradually, taking one step at a time. There is nothing hard about any one step.

42. A caution against adjectives. For example, it ought not to be hard to know adjectives when we see them, to

distinguish them from adverbs, and not to include them in today's Exercise. The following sentence contains no adverb:

They were weary and peevish after walking such a long way without drinking-water.

Weary and *peevish* are predicate adjectives, modifying *they*: *such* and *long* are adjectives modifying the noun *way*. To put adjectives in your list is worse than to omit adverbs. Keep your eyes open; think just what you are doing. "Don't include any adjectives" is the first caution for today's work.

43. A caution against prepositions. The second caution is similar: "Don't include any prepositions." This is not so easy, because we have not studied prepositions. But you can avoid them if you keep in mind this one statement: *A preposition always has an object.*

sitting *on* the *deck*	coming *after us*
floating *under* the *bridge*	speaking *without thinking*

In "They were weary after walking" they were not simply *weary after;* they were weary *after walking; after* is not used alone as an adverb, but has an object and is a preposition. So in "going without his dinner" *without* is not used alone as an adverb, but has an object and is a preposition. But *without* may be an adverb in another sentence, if it is used alone to modify a verb.

This is the same old idea: the word *without* is not in itself an adverb or a preposition; it is a preposition if we say "without any money"; it is an adverb if we say "inside it is cool, but without it is very hot"; it modifies *is*, telling "where it is hot."

Exercise

Prepare written work according to the Model.

SENTENCES	MODEL
1. He did not say it proudly.	1. Not modifies did say. Proudly modifies did say.

SENTENCES	MODEL
2. They were weary and peevish after walking such a long way without drinking-water.	2. There are no adverbs in the sentence.
3. Suddenly we were rudely awakened by a voice that sang out down below, "Hustle now! Step lively there!"	3. Suddenly modifies were awakened. Rudely modifies were awakened. Out modifies sang. Down modifies sang. Below modifies sang. Now modifies hustle. Lively modifies step. There modifies step.

Select only those adverbs that modify verbs.

1. Most headaches come from causes which you may easily remove by giving rather more careful attention to what you eat and drink and the way you work, rest, exercise, and sleep.

2. Nothing effective has ever been done for the education of the Mexican people. The state schools are ineffective. The teachers themselves are rarely prepared to teach.

3. We then went out into deeper water and dived in headlong.

4. Sometimes we could not see the mountains at all; again they would loom up grimly far away inland. [*At* is a preposition, joining *all* to *could see*.]

5. Often he seemed to care little for food, but occasionally he would gobble the flies ravenously.

6. Naturally the soldiers went forward unfalteringly, though they knew surely that they would never return alive.

7. Thereupon he stood up once more and spoke vehemently again of how deeply grieved the parishioners had been.

44. Spelling. a. The prefix *dis*. Some very common words begin with *dis*. "Two friends may agree or they may disagree." Probably every one in the class can spell *appear* with two *p*'s and can say, "I put *dis* before it to make disappear," but in spite of this some of your classmates may not on a test write *disappear* with one *s* and two *p*'s. *Appoint* is per-

fectly easy, with two *p*'s; every one can spell it and every one can say, "I put *dis* before it to make **disappointed.**" Yet some pupils fail again and again during a whole year to write the word with one *s* and two *p*'s. Have you ever written them the wrong way? If so, you have a fight before you. The old habit will trick you every now and then unless you train yourself by always keeping your mind on what you are doing when you write *disappoint* or *disagree* or *disappear.*

The **dis** is put directly before the verb—whatever it happens to begin with: dis + satisfy = dissatisfy. So with **mis**: mis + spell = misspell.

b. Some second-grade words. Make sure of the following words (usually taught in the second grade), thinking of *there* as a sample of all the rest. Of course you can write *there* correctly if a teacher dictates "there are twenty in the class" or "it is warmer over there in the corner"; there is nothing hard about the word in itself; but have you the habit of always using t-h-e-r-e when you mean "there"?

Stay **there**
A **new** rule
He has **just** come.

Wait **until** six **o'clock**
(only one *l*)
He made a **speech** every **week**

c. Some solid words. The next four are solid words with only one l:

They are **almost** ready
It is **already** eleven o'clock
He **always** comes
Although I don't want to go

"**Although** he **almost always** studies hard, he has **already** misspelled nineteen words."

Here are some more solid words; learn to write them always as *solid* words:

We walked along **together**
This is **altogether** too hard for me
She writes **without** thinking
He does **whatever** he likes
Wherever they go
These are, **nevertheless,** hard

He goes **nowhere without** his purse
Oranges at five cents **apiece**
Inside this box
He ran **outside** of the base
They use beads **instead** of money

LESSON 13

ADVERBS WITH ADJECTIVES, ADVERBS, AND VERBS

45. Adverbs with adjectives. Adverbs often modify adjectives, to show how much or how little of the quality there is.

1. They are *very* weary.
2. We are *somewhat* uneasy.
3. That is *rather* queer.
4. The jar is almost *half* full.
5. Are you *quite* sure that you can spell "business"?

46. Adverbs with adverbs. If we say, "The jar is full," *full* is a predicate adjective. We may modify the adjective by saying that the jar is "half full." Then we may modify the "half" by saying "almost half," thus modifying the adverb *half* by another adverb *almost.* Other examples of adverbs that modify adverbs are:

1. The game was *rather* badly managed.
2. That happened *long* ago.
3. It was *so very* queerly expressed that we could not get the sense of it.
4. This book is *much more* cleverly written.
5. His letters are now *somewhat less* poorly spelled.
6. The team played *scarcely any* better, in spite of all the coaching.
7. This cloth is *only very slightly more* closely woven than the other piece. *(More* modifies *closely, slightly* modifies *more, very* modifies *slightly, only* modifies *slightly.)*

47. Adverbs with verbs. One common kind of adverb shows to what extent a statement is true; the adverbs in the following sentences modify the verbs:

1. *Perhaps* you can.
2. *Surely* you will.
3. It can *not possibly* be done.

4. There is *also* another good reason.
5. That is *probably* a better way.
6. The chairman is *solely* responsible.
7. *Indeed* you may, and *perhaps* you ought to.
8. It can *not* be done. (*Can not* is usually printed as one word.)
9. These books are *merely* rubbish; they are *simply* rubbish; they are *only* rubbish.

These adverbs often come at the beginning of a sentence or are set off by commas within the sentence; and since they are so detached in meaning, we hardly notice that they modify anything in particular.

1. *Indeed,* to be quite frank, you *are* cowardly.
2. *However,* it finally *grew* colder.
3. There *is, perhaps,* another reason.

48. No word is in itself an adverb. The word *only* is worth a paragraph by itself, not because of its own importance, but because it illustrates the whole study of grammar, the whole question of what our purpose is and the way we ought to think. *Only* is nothing in itself. You cannot tell anything about *only* just by the fact that it is in a list in a grammar. You cannot say that *only* is an adverb, and therefore modifies a verb. For that kind of argument is exactly wrong-end-to. The right way to argue is this: We must look at sentences that authors have written, must see just how they have used words; then in our grammar work we must describe the ways in which their words are used. If an author says, "These are only imitations," he uses *only* to modify *are*. If he writes, "I had only five cents," he uses *only* to modify the adjective *five*. If he says, "You are the only man," *only* is an adjective modifying *man*. All grammars are made in that way by observing how authors use words, and then describing and classifying those uses. It is the authors and careful speakers who make grammar. If they all say "plays well," and none of them say "plays good," then it is wrong to use *good* as an adverb. But it is wrong because authors make it wrong. Grammars cannot make anything right or wrong.

49. We are not studying puzzles. Another idea about the study of grammar should be clearly understood. We are always studying the facts of language according to what authors have written in books. Facts are often hard to classify. Scientists, for example, find it hard to say whether a microbe is a plant or an animal. You may suppose at first thought that you could always tell at a glance whether a living object is a plant or an animal; but if you find something fastened to a rock in the water, which has no eyes and no breathing apparatus, will you call it an animal because it can open and shut and digest food? There are objects that grow with roots and leaves which digest small animals. Why call these plants? Puzzles of that kind arise as soon as we try to classify a great variety of things. So it is with words. There are dozens of possibilities and combinations and unexpected puzzles. Some of these may come up in any lesson. Hardly any time will be taken for them, because our proper business is not with puzzles, but with regular constructions that can be handled in only one way. Especially is this true in the early lessons. Many questions will be left unanswered; some peculiar matters you will not understand. They will come up later. What we need now is to learn to know an ordinary adverb when we see one.

Exercise

Write a list of all the adverbs in the following sentences, saying what each modifies. Arrange your work neatly, according to the Model in the previous lesson. There are thirty-one adverbs in this whole Exercise.

1. This idea about grammar is so undeniably clear that probably no one seriously disputes it.
2. Today we shall certainly be able to catch more fish than we could then.
3. Go out abroad into the fields again.
4. Only lately he spelled every word in the lesson right.
5. The deck-hands bunked up forward.

6. You will hardly do well by studying absent-mindedly.
7. We continued on over beyond the ridge, a silent, dogged company.

In the following paragraph there are only eleven adverbs. Many words that seem like adverbs are "prepositions," which will be taken up in the next lesson. In order that you may know these prepositions, and not include any of them in your list, they are printed in italics. You will notice that each is followed by some noun or pronoun—"of which", "under a height", "with the ruins," etc.

Also omit the joining words, the "conjunctions," *as, than, while, where,* and the introducing word *there* in "there seems to be" and "there is danger." (*There* is a kind of adverb in these two cases, but does not really modify anything.)

Also omit the predicate adjectives. To include one of them in your list would be worse than to overlook an adverb. One of them is *apt.*

8. The inn *of* which we are speaking stands just outside *of* the walls *of* Terracina, *under* a vast precipitous height *of* rocks, crowned *with* the ruins *of* the castle *of* Theodoric the Goth. The situation *of* Terracina is remarkable. It is a little, ancient, lazy Italian town, *on* the frontiers *of* the Roman territory. There seems to be an idle pause *in* every thing *about* the place. The Mediterranean spreads *before* it—that sea *without* flux or reflux. The port is *without* a sail, excepting that once *in* a while a solitary felucca may be seen disgorging its holy cargo *of* baccala, or codfish, the meager provision *for* the quaresima, or Lent. The inhabitants are apparently a listless, heedless race, as people *of* soft, sunny climates are apt to be; but *under* this passive, indolent exterior are said to lurk dangerous qualities. They are supposed *by* many to be little better than the banditti *of* the neighboring mountains, and indeed to hold a secret correspondence *with* them. The solitary watch-towers, erected here and there, *along* the coast, speak *of* pirates and corsairs that hover *about* these shores; while the low huts, as stations *for* soldiers, which dot the distant road, as it winds up *through* an olive grove, intimate that *in* the ascent there is danger *for* the traveler, and facility *for* the bandit. Indeed, it is *between* this town and Fondi that the road *to* Naples is most infested *by* banditti. It has several windings and solitary places, where the robbers are enabled to see the traveler *from* a distance, *from* the brows *of* hills or impending precipices, and to lie *in* wait *for* him *at* lonely and difficult passes.

50. Spelling: *com, ad, re,* and *ness.* A very common Latin prefix is *con,* as in *conceive, convict, conspire.* This becomes *com* before words beginning with *m,* as in *com + mingle, com + merce, com + munity.* A very common Latin stem is *mit,* meaning "to send," as in *ad + mit, o + mit, re + mit, per + mit.* That is why *com + mit* has two *m*'s. Since *commit* ends in one consonant, preceded by one vowel, with the accent on the last syllable, the *t* is doubled in *committed, committing,* and in the noun *committee.* (See § 6.) The Latin prefix *ad* (as in *ad + mire, ad + vise*) becomes *ac* before a *k* sound, as in *acquire, accuse.* These changes of *ad* and *con* are the reasons why *ad + con + modate* is written with two *c*'s and two *m*'s, *ac + com + modate = accommodate.*

Con becomes *col* before an *l*: *con + lect = collect.* A common Latin prefix is *re,* meaning "again" or "back": *re + mit* means "send back"; *re + view* means "look over again." Therefore *re + con + lect* (meaning "get together again in the mind") is *re + collect = recollect.* Do you *recollect* ever spelling this the wrong way? It is easy to see that *re + con + mend = re + com-mend = recommend.* A careful look at these two words is *recommended.*

A common suffix is *ness,* meaning "having the condition or quality of." The condition of being busy is *busy + ness = bus i ness;* the quality of being harsh is *harshness;* the condition of being sloppy is *sloppy + ness = slopp i ness.* Of course if a word ends in *n, ness* is put on to it just the same: *sullen + ness = sullenness,* with two *n*'s; *mean + ness = meanness,* with two *n*'s; *drunken + ness = drunkenness,* with two *n*'s.

LESSON 14

PREPOSITIONS

51. Examples of prepositions. If a person had been brought up in a desert, so that he had never seen either a plant or an animal, and if he read the dictionary explanation of "plant," he might learn very little. It is almost impossible to give an accurate definition that will both satisfy a scientist and give useful information to one who does not know. The man from the desert would find it best to travel and look at a lot of plants. For the same kind of reason it is best for us not to start with a definition of "prepositions." We shall look at a number of them.

The letter *from* my friend *in* Mexico arrived *at* the hotel *on* Monday.

From has an object, *friend; from my friend* modifies *letter. In* has an object, *Mexico; in Mexico* modifies *friend. At* has an object, *hotel; at the hotel* modifies *arrived* by telling where the letter arrived. *On* has an object, *Monday; on Monday* modifies *arrived* by telling when the letter arrived.

52. The phrase modifies. A preposition always has an object—some noun or pronoun. The combination of preposition and object is a "prepositional phrase." The preposition never modifies by itself, but always forms a phrase; it is the whole phrase that modifies.

The twelve italicized words in the following passage are prepositions:

We learn *from* an English newspaper which has just come *to* hand that a society *for* preventing gossip is being formed all *over* England. Members must take a vow that they will neither start nor spread any unkind remarks *about* any one, nor will they listen *to* a person who tries

to tell them. To repeat what they have heard, even if known to be true, is equally as bad as to set the ball rolling. *For* the first ten breaches *of* this law a fine is imposed, graduated *from* a shilling up *to* the maximum fine *of* ten shillings. *After* ten slips the women are to be blackballed as incurables.

The uses of these prepositions may be easily shown in a list form, as given below. The way to find out what a phrase modifies is to ask, "What from a newspaper?" "What to hand?"

MODEL FOR WRITTEN WORK

PREPOSITION	OBJECT	WHAT THE PHRASE MODIFIES
from	newspaper	learn
to	hand	has come
for	preventing	society
over	England	is being formed
about	one	remarks
to	person	listen
for	breaches	is imposed
of	law	breaches
from	shilling	graduated
to	fine	graduated
of	shillings	fine
after	slips	to be blackballed

In telling about prepositions it is best to give only the one simple object—for example, in "toward my uncle's little mountain home" say that the object of *toward* is *home.*

Phrases are for the most part easy to explain, but are sometimes hard. One common way of expressing a number is, "It cost between $5 and $6," where we may say that *cost* is modified by a phrase in which there are two objects. "At a cost of between five and six dollars" can be explained thus: "It was at a cost *of dollars; of dollars* modifies *cost;* how many dollars? *between five and six; dollars* is modified by a phrase with two objects." In "at a cost of from five to six dollars," *dollars* is modified by two phrases—*from five* and *to six.*

53. No word is in itself a preposition. You might suppose that *of* is always a preposition, might read a thousand pages of literature in which the word occurred twenty-one

thousand times always as a preposition. Then a friend might happen to say, "That is worth thinking of." Suddenly you would realize that *of* has no object here; and you know that a real preposition always has an object.*

On the other hand you might look up in some reference-book a long list of prepositions, among which *near* and *like* are not included. But what can we say, when we read "looks like him", "standing near me"? If they are doing the work of prepositions we had best call them prepositions.

54. How prepositions differ from adverbs. Notice the two following uses of *up:*

1. He went up the mast. 2. He went up to the mast.

In the first sentence *up* is a preposition, with the object *mast.* In the second sentence *mast* is the object of *to,* and *up* means "forward" or "ahead"; it has no object; it is an adverb modifying *went.* In "He stored up gold," there is no preposition; *gold* is the object of *stored; up* must be called an adverb.

1. They came along behind. 2. They came along behind us.

In the first sentence *behind* is an adverb modifying *came;* by itself it modifies *came.* But in the second sentence *behind* is a preposition, with an object *us;* it is the whole phrase *behind us* that modifies *came.*

55. Prepositions may be modified by adverbs. In the expression "is being formed all over England," what is *all* doing? It is modifying the preposition *over;* it means "entirely over," just as *all right* means "entirely right" and *all ready for battle* means "entirely ready." So that while adverbs usually modify verbs, adjectives, or other adverbs, they may sometimes modify prepositions. (And we shall learn later that they sometimes modify conjunctions.)

EXERCISE

Prepare written work according to the Model on page 77, explaining all the prepositions in the following paragraph. There are 23 of them.

*See note in the Appendix, page 365.

Each morning we went ashore, and beat and brought off as many hides as we could stow away in the course of the day, and, after breakfast, went down into the hold, where we remained at work until night. The whole length of the hold, from stem to stern, was floored off level, and we began with raising a pile in the after-part, close against the partition of the "run," and filling it up to the beams, crowding in as many as we could by hand and pushing in with oars, thus making a large "book" of from twenty-five to fifty hides, doubled at the backs, and put into one another, like the leaves of a book.

56. Spelling: "*i* before *e* when sound is long *e*." In Lesson 1 we had the words *piece* and *believe*. The *ie* in these is said to have "the sound of long *e*"—that is, the sound of double *e* in *breeze, meet, feel.* There are other common words in which this long *e* sound is spelled *ie: brief, fiend, field, wield, shield, pier* ("the steamer is at the *pier*"), *grieve, grief, lief* ("I'd just as *lief* do it as not"), *chief, thief, relief, relieve, siege* ("the *siege* of Vicksburg"), *besiege, shriek, fierce, pierce, niece, frontier, priest.* There are many less common words of the same sort: "a *series* of games", "the dog *retrieves* birds," "the condemned prisoner got a *reprieve*", "Richard was Ivanhoe's *liege* lord", "the *frieze* of a Greek temple", "the dead warrior's body lay on the *bier.*"

Get used to the idea that *ie* sounds like "double *e*." Fix especially that very common word *believe.*

There are four more steps in explaining the "*ie* and *ei*" rule. If you will each day attend to just what is in the lesson —not wondering about some exception that you know—you will easily get a clear understanding of the entire subject. When you know each step, the whole rule can be summed up and explained in six lines. When you have committed the six lines to memory, you will never need to be puzzled about *ie* and *ei* as long as you live.

This first step is summed up in the first of the six lines toward which we are working:

I before *e* when sound is long *e*.

THEME 4

[Mr. Belasco, the playwright, actually worked out this puzzle for one of his plays.]

The outline is given in three "divisions," but you may prefer to make more than three paragraphs. "How Belasco Trained a Cat to Walk across the Stage" would never do for a title.

First division:

During a scene in a play there is a long pause while an old man sleeps in his chair. A cat appears at one side of the stage, stretches herself, and walks slowly across the stage, thus giving an air of quiet, sleepy homelikeness to the scene. You may describe this as if you had seen it at the theater.

Second division:

How was the cat trained to do this? Mr. Belasco tells how he shut himself up in the dark for many hours, pondering on this puzzle: How can you make a cat walk slowly across a stage at just the right minute? In your theme you might have some conversation about the mystery, bringing out the difficulty; one person would be so much interested that he would write to the theater for an explanation.

Third division:

A letter explains that the cat has been kept for several hours in a cage that is a little too short for comfort. When the door is opened, she wants to stretch. She is walking to a saucer of milk on the other side of the stage.

LESSON 15

SOME LESS COMMON PREPOSITIONS

57. Compound prepositions. There are a few—only a very few—words that work so closely together in pairs that they may be called "compound prepositions."

1. I agree *as to* the price.
2. It is 11:29 *according to* this clock.
3. He was absent *because of* illness.
4. They drink wine *instead of* water.
5. The ball curved *inside of* the plate.
6. The captain was *out of* patience.
7. His strength, *together with* his quickness.

58. Two distinct phrases. But such compound prepositions are unusual. In all expressions like the following there are two prepositions; each has its own object; each phrase modifies separately.

1. He acted *in* accordance *with* orders.
2. I speak *in* reference *to* the third question.
3. We slept *in* spite *of* thunder.
4. The machine is run *by* means *of* a concealed spring.
5. They are timid *on* account *of* their poverty.
6. *With* regard *to* that I have a different opinion.

With orders modifies *accordance; of thunder* modifies *spite,* etc.

In "He came from over the sea," the object of *from* is the whole group *over the sea.* In this case the phrase *over the sea* does not modify anything; it is the object of the preposition *from.* In "Come over into Macedonia," *come* is modified first by the adverb *over* and second by the phrase *into Macedonia.*

59. Some *ing* prepositions. Some words ending in *ing* that originally came from verbs have so far lost any verb-like use that they are now really prepositions.

1. What do you believe *concerning* Santa Claus?
2. He said nothing *regarding* Sunday baseball.

3. He is, *considering* his age, a remarkable player.
4. He has, *notwithstanding* his youth, a shrewd mind.
5. Of the beetles, *including* weevils, there are over 225,000 species.

We say that *including* is a preposition because we do not think of the beetles as doing any including; we think only of "the beetles, *together with* the weevils."

60. Some prepositions that require thought. It is necessary to think when we are dealing with prepositions. The fact that *including* may be a preposition in one sentence is no reason for supposing that it will be the same in the next sentence. Often it is a verb-like form, as in "He counted carelessly, *including* many adverbs in his list of prepositions." Here we think of him as "doing the act of including."

In the two following sentences *but* is a preposition.

1. I have no reason *but* my feeling.
2. There was no one *but* me in the room.

Yet the word *but* is never in itself a preposition. In "I have but one life to live," *but* is an adverb like *only*. When you find a *but* in today's Exercise, ask yourself whether it really has an object, or whether it means "only."

Other examples of prepositions that often deceive pupils are:

1. I have no reason *except* my feeling.
2. We drifted *past* the buoy.
3. He has not been seen *since* last summer.
4. *Despite* my warnings he went.
5. The ball curved *inside* the plate.
6. We talked *till* evening.
7. They kept *within* limits.
8. It lay *underneath* some rubbish.

Exercise

Write a list of the prepositions in the selections below, following the Model in the previous lesson. Accustom yourself to thinking, saying, and writing "the phrase modifies." A preposition does not by itself modify.

[In No. 1 there are 6 prepositions.]

1. Before the bringing in of domestic animals by the white men they had no flocks, but of late they have taken to raising sheep in considerable numbers.

[Omit *as snowshoes* and *for the hump.* There should be 16 prepositions in your list.]

2. The camel lives in the desert and leads a life very different from that of the polar bear. His feet are broad and spongy, and enable him to walk over the shifting sand without sinking in, as a horse would. They serve the same purpose as snowshoes, and save him a great deal of effort. Again, he is able to close his nostrils, and so can live through the sand-storms with ease. He can go without water for a long time, and when he gets a chance to drink, he is able to store up water in his body for future use. Furthermore, he can travel a long distance without food, for the hump on his back is only a mass of fat and is gradually taken into the blood as food becomes scarce.

[In No. 3 there are 12 prepositions.]

3. At length, off they set in gallant style. They had proceeded but a few hundred yards, when it was discovered that some indispensable article had been left behind. In fact, the Englishman's purse was missing, and John was dispatched to the inn to search for it. This occasioned a little delay, and the carriage of the Venetians drove slowly on. John came back out of breath. The purse was not to be found. His master was irritated; he recollected the very place where it lay; he had not a doubt the Italian servant had pocketed it. John was again sent back. He returned once more without the purse, but with the landlord and the whole household at his heels. A thousand ejaculations and protestations, accompanied by all sorts of grimaces and contortions—"No purse had been seen—his Excellenza must be mistaken."

61. Spelling: six *ei* words. The word *seize* is so peculiarly spelled that it might well be put in a museum. And it deserves to be put on exhibition for another reason: it has a mysterious power to fool people. It is a real side-show curiosity. Look it over. The letters are s e i z e. Teachers sometimes emphasize those second and third letters by writing the word on the board thus: s E I z e. "Make your mind *seize* this queer spelling."

Another equally uncanny word is *weird*. Both *seize* and *weird* have the long *e* sound, yet are spelled *ei*. Every high-school student uses *weird*. Any reasonably intelligent person can learn to spell it if he will put his mind on it. "Make your mind seize those weird words."

These two are the important exceptions to the rule that *ie* is used for the long *e* sound. Another is *either*, though many people pronounce it with a long *i* (as in *bite, write*). If you know *either*, you also know *neither*. Another *ei* word that has two pronunciations is *leisure* (sometimes called "lezzure" and sometimes "leezure"). It is spelled very freakishly; it is one of the curios; it is the only word of our language in which a long *e* sound after *l* is written *ei*. Another word, uncommon in school use, is *inveigle*—"He *inveigled* me into the game, though I didn't want to play." There are others occasionally met with—for example, if you take the *d* away from *weird*, you have a *weir*, a fence for catching fish; and in literature we may read about a messenger "making a low *obeisance* before the king" or about "very *plebeian* manners." But in the whole big dictionary there are only a few such. We are concerned with just the six that we have to use in our own writing, for we are not trying to learn to spell 400,000 words, nor even 4,000.

The six exceptions, arranged in a kind of jingle, are:

Seize, inveigle, either,
Weird, leisure, neither.

The previous lesson showed the general rule in one line; this lesson gives the six exceptions in two lines. When you know the three lines, you can run them over in your mind in two seconds, and so decide instantly in the case of a long *e* sound whether you are to write *ie* or not.

Commit these three lines to memory:

I before *e* when sound is long *e*.
Seize, inveigle, either,
Weird, leisure, neither.

LESSON 16

ADJECTIVE AND ADVERB PHRASES

62. Prepositions after the objects. A preposition usually comes before its object, but not always:

1. This *proposal* we are thinking *about.*
2. I have hunted the whole *place over* for you.

63. Phrases separated from the words they modify. A phrase is usually near the word it modifies, but by no means always.

Many warriors would leap into the ring, and, with faces upturned towards the starless sky, they would all stamp and whoop like so many frantic devils.

Into the ring is next to *leap, towards the sky* is next to *upturned,* and *like devils* is next to *stamp and whoop;* but what about *with faces?* Clearly it is not "the ring with faces," nor "leap with faces" nor "towards with faces"; it is "they with faces."

64. Clumsy separation of *with* phrases. Many high-school students are heedless about the position of phrases in their writing (especially in the case of *with*) and often produce in themes such absurdities as: "They were trying to pierce our line with poor results." Imagine a football team trying "to pierce their opponents' line with results." A pupil once wrote: "The dog lay down in a dark corner as if he was frightened to death with his tail between his legs." This sounds as if the dog had been "frightened to death with his tail." The preposition *with* has caused many old jokes about misarrangement of the parts of sentences—like: "For sale, a piano, by a

gentleman about to leave for Europe with carved legs.'' Hence these lessons on prepositions will be directly useful if they teach us to be conscious of what our phrases are modifying when we compose sentences.

65. Beginning sentences with phrases. Suppose that a class were told to recast this sentence: ''He held up the parcel that the old gentleman had just dropped with a grin on his face.'' Some pupils would put the phrase in thus: ''He, with a grin on his face, held up,'' etc. This is a good position so far as grammar is concerned, but it is not a natural order of words: it sounds like a translation from a foreign language. Why not begin with the phrase? Simply because that order does not occur to pupils; in infancy they got the habit of beginning with the subject and verb, and then tacking on afterward as many modifiers as could be got in conveniently. It is natural for a small child always to begin with the subject, but any one who has entered high school is old enough to begin sometimes with a modifier. ''With a grin on his face he held up'' is a good form to get used to. ''Begin with modifiers'' is a good motto for those who wish to make their style less childish.

66. Explanations of phrases. Read through the following paragraph, in which some of the words are followed by numbers. Then study the comments on the numbered words.

Clive was not twenty-five years old. After (1) hesitating for some time between (2) a military and a commercial life, he had at (3) length been placed in a post which partook of both characters, that of commissary to the troops, with (4) the rank of captain. The present emergency called forth (5) all his powers. He represented to his superiors that unless (6) some vigorous efforts were made, Trichinopoly would fall. If (7) an attack were made on Arcot, the siege of Trichinopoly would be raised. The heads of the English settlement, now thoroughly alarmed by the success of Dupleix, and apprehensive that, in (8) the event of a new war between (9) France and Great Britain, Madras would be instantly taken and destroyed, approved of Clive's plan, and intrusted the execution of it to (10) himself. The young captain was put at the head of two hundred English soldiers, and three hundred sepoys armed and disciplined after (11) the European fashion. Of the eight officers who

commanded this little force under (12) him, only two had ever been in action, and four of the eight were factors of the Company, whom Clive's example had induced to offer their services. The weather was stormy; but Clive pushed on (13), through (14) thunder, lightning, and rain, to (15) the gates of Arcot. The garrison, in (16) a panic, evacuated the fort, and the English entered it without (17) a blow.

1. *After hesitating* modifies *had been placed.*
2. *Between* may be said to have two objects, *military* [*life*] and *commercial life;* similarly we say "between you and me"; each word is an object. The phrase *between life and life* modifies *hesitating.*
3. *At length* modifies *had been placed.*
4. *With the rank* is a good example of how loosely *with* often modifies. As a matter of grammar it modifies *commissary.*
5. *Forth* is an adverb, for it has no object; *powers* is the object of the verb *called.*
6. *Unless* is not a preposition, for it has no object; *efforts* is the subject of the verb *were made.* Yet *unless* is clearly a joining word of some kind; it means that "the city would fall unless something happened"; it joins a modifying group of words to *would happen.* This modifying group is like a sentence, for it contains a subject and verb; it is not like the mere object of a preposition. Words that thus join on a whole statement are "conjoining words," called "conjunctions," the most important part of speech in this year's work. They will be studied later.
7. *If* is not a preposition, for it has no object; *attack* is the subject of a verb; *if* is another conjunction.
8. If we ask, "What in the event?" the answer is "would be taken and destroyed." *In the event* modifies *would be taken* and *destroyed.*
9. *Between* has two objects; each of the following proper nouns is an object; it is just like saying "between *him* and *me.*"

10. *To himself* modifies *intrusted.* It makes no sense to say "it to himself" or "execution to himself." The meaning is "intrusted to himself."
11. *After the fashion* modifies both *armed* and *disciplined.*
12. *Under him* modifies *force,* but usually a phrase showing "where" or "when" modifies a verb. (It is possible to say here that *under him* modifies *commanded.*)
13. *On* is an adverb, modifying *pushed.*
14. *Through* has three objects. It is similar to "with *her* and *him* and *me.*"
15. *To the gates* modifies *pushed.*
16. *In a panic* shows by its position that it modifies *garrison.* If there were no commas, so that we read "The garrison in a panic evacuated," we should guess that the phrase modified *evacuated.*
17. *Without a blow* modifies *entered.*

67. Adjective and adverb phrases defined. Any phrase that modifies a noun or a pronoun is an adjective phrase. A phrase that modifies any other part of speech is an adverb phrase.

EXERCISE

It is very easy to tell about phrases which directly follow the word they modify—so easy that an exercise of that kind would merely kill time. For the written work today select only those phrases which *do not directly follow* the word they modify.

SENTENCE	MODEL
1. Their trail crossed our own, at right angles, and led in the direction of a line of hills half a mile on our left.	1. At angles modifies crossed; it is an adverb phrase. On left modifies hills; it is an adjective phrase.

In direction, of line, and *of hills* are omitted because they directly follow the modified words, *led, direction,* and *line.*

Use exactly the above form. Write "it is" for every phrase, and in every case put a semicolon before "it is." If commas are used, your paper will be marked zero.

[In No. 1 there are nine required phrases; the first is *on couch* and the sixth is *after seeing.*]

1. This Indian, whose name was The Stabber, seated himself upright on his couch, and began with much gesticulation to tell his story. I will not repeat his childish jargon. It was so entangled, like the greater part of an Indian's stories, with absurd and contradictory details, that it was almost impossible to disengage from it a single particle of truth. All that we could gather was the following:

He had been on the Arkansas, and there he had seen six great war-parties of whites. He had never believed before that the whole world contained half so many white men. They all had large horses, long knives, and short rifles, and some of them were dressed alike in the most splendid war-dresses he had ever seen. From this account it was clear that bodies of dragoons and volunteer cavalry had passed up the Arkansas. The Stabber had also seen a great many of the white lodges of the Meneaska, drawn by their long-horned buffalo. These could be nothing else than [not a preposition] covered ox-wagons, used, no doubt, in transporting stores for the troops. Soon after seeing this, our host had met an Indian who had lately come from among the Camanches, who had told him that all the Mexicans had gone out to a great buffalo hunt; that the Americans had hid themselves in a ravine; and that when the Mexicans had shot away all their arrows, the Americans fired their guns, raised their war-whoop, rushed out, and killed them all. We could only infer from this that war had been declared with Mexico, and a battle fought in which the Americans were victorious. When, some weeks after, we arrived at the Pueblo, we heard of General Kearney's march up the Arkansas, and of General Taylor's victories at Matamoras.

[In No. 2 there are twelve required phrases, of which the seventh is *to the beauty.*]

2. Near Debeque, Colo., an abandoned oil well has developed into a flaming gas and water gusher which, because of its peculiar actions, has attracted considerable attention. With clocklike regularity a great column of water belches forth every 76 hours, shooting to a height of about 150 ft. and lasting approximately three and a half hours. Especially at night during the periods of these heavy flows it looks like an enormous pillar of fire. The heat converts some of the spray into steam, which adds

materially to the beauty of the fountain, glowing as it does with fire of many colors. The normal flow rises some 10 ft. above the ground, while every 40 minutes, and lasting for about two minutes, the water spouts 30 ft. in the air. The gusher has maintained this odd schedule for more than three years with remarkable regularity.

68. Spelling: *ei* after *c*. In lessons 14 and 15 we built up a rule and its exceptions in three lines. In this lesson we shall build up part of another rule.

There is nothing hard about learning that after *c* we have *ei: receive, deceive, perceive, conceive, conceit, receipt, deceit.* These all come from the same Latin verb, and got their queer spelling centuries ago. Another *ei* word, of a different origin, is "the *ceiling* of a room." There are not many of these *cei* words, but they are common. It is not hard to learn "*ei* after *c*," nor is it hard to write these words correctly in a test just after you have studied them. But if you have ever had a wrong habit with *receive* or *deceive,* that old habit will get the better of you every once in a while unless you throttle it, and kill it, and then kill it again, and then bury it, and then put a tombstone over it.

The only exception is *financier,* a modern word, made in France, borrowed by us, and not often seen in school compositions.

You would never think of *ancient* as coming under this rule at all, for the sound is not the kind we have been talking about; it is like "shent"; the *i* after the *c* gives the *sh* sound, just as it does in *precious, delicious.* Nor would you be confused by such words as *species* and *glacier;* people seldom have trouble with these. The *i* making an "sh" sound in those words; it is not combined with *e* in one simple, long, clean sound as it is in *receive.*

LESSON 17

ADJECTIVE AND ADVERB PHRASES—*CONTINUED*

69. Phrases that modify the verb. On page 71 we learned of certain adverbs (*surely, indeed, perhaps,* etc.) that modify the verb, as in "There *is, perhaps,* another one." There are many common adverb phrases that modify in the same way.

1. There *is, of course,* another way.
2. *In fact,* it now *looks* squally.
3. *In spite* of this, however, he *went.*
4. *By* the *way,* how much *will* you *give?*

EXERCISE

Prepare written work on those prepositional phrases in the following paragraphs *that do not directly follow* the modified word. Use the Model given in the previous lesson.

[In No. 1 there are six required phrases of which the third is *of children.*]

1. Motion pictures are being employed at the University of Chicago in making a scientific study of the various movements in writing with a view to ascertaining how poor writers can best be taught to improve. Motion pictures have been taken of children of two groups: good writers and poor writers. These pictures have been thrown on the screen for the purpose of analyzing the kinds of movements which characterize good writers. The advantage of the films is that they can be stopped at any point for detailed examination and comparison, and, of course, they can be repeated any number of times.

[In No. 2 *Restaurant* is directly modified by *in Regent Street,* but *night* is not modified by *at ten o'clock.*]

2. Captain Fraser-Freer and Von der Herts were completely unknown to each other. The mails were barred as a means of communication;

but Fraser-Freer knew that in some way word from the master would reach him, and he had had a tip to watch the personal column of the *Daily Mail*. Now we have the explanation of those four odd messages. From that column the man from Rangoon learned that he was to wear a white aster in his button-hole, a scarab pin in his tie, a Homburg hat on his head, and meet Von der Herts at Ye Old Gambrinus Restaurant, in Regent Street, last Thursday night at ten o'clock. As we know, he made all arrangements to comply with those directions. He made other arrangements as well. Since it was out of the question to come to Scotland Yard, by skilful maneuvering he managed to interview an inspector of police at the Hotel Cecil. It was agreed that on Thursday night Von der Herts would be placed under arrest the moment he made himself known to the captain.

3. We had not been long in Constantinople when an invitation came for tea one afternoon. A long procession blocked the Arnaut-Keui car for an hour or more; tea turned into dinner; I missed the last car; and ended by staying the night—floating, so to speak, on that hill above the Bosporus, in the Turkish moonlight, with the dark woods round about trilling with nightingales.

4. Most exaggerated reports have reached Europe of American prosperity. Tales of our wealth grow as they travel across the water to lands where national debts have been piling up recently at a staggering rate. For a decade before the war Europe was prospering and America was not, which makes the turn of affairs all the more noticeable. The fact that before the war we were losing $300,000,000 a year on trade balances to Europe is not taken very much into account by people on the other side. They think that we are making vast piles of money out of their misfortune. They forget that London and Paris were more luxurious in their display of wealth before the war than New York. Occasionally a Frenchman will break out with the exclamation, "America will have her turn!" in irritation, enviously, with no end of the war in sight.

Among the many peculiar ideas about America which flourish in Europe is the notion that we dare not declare war for fear that there will be a mutiny in our little army. Another queer idea is that we are waiting craftily on the fence, like Rumania, before we jump.

70. Spelling: *ei* when the sound is not long *e*. In *freight* the *ei* has "the sound of long *a*" (as if it were "frate"). The same is true of *weigh, weight, sleigh, rein, reindeer, vein.* Somewhat the same long *a* sound is in "*heir* to a large fortune", "*their* own house." Whenever this long *a* sound is

represented by the combination of *e* and *i*, the *e* is before the *i:* "he would not *deign* to notice us", "in the *reign* of Henry VIII", "the boxer made a *feint* with his left hand", "he *feigned* illness, but was not the least ill", "a *heinous* crime," "the *neigh* of a horse", "fish caught in a *seine*", "she wears a *veil*", "a *skein* of yarn."

Whenever the sound of long *i* is represented by the combination of *e* and *i*, the *e* is before the *i*. Here again it might be argued in a debating club that *die, lie, tie,* and *vie* are exceptions, but these words never fool any one; nor do such forms as *cried* and *relies;* nor does the peculiar, differently-pronounced *fiery* make much trouble. These are not the kind of thing we are talking about. We are speaking of such a form as *height,* of such German words as *stein* and *meistersinger,* of such Greek words as *kaleidoscope* and *seismograph* (a machine for recording earthquakes), of *either* (if you pronounce it "eyether") and *sleight-of-hand* and *cider-down* and *heigh-ho.*

In five nouns a short sound is represented by *ei: foreign, sovereign, counterfeit, surfeit, heifer.* These are not much used in high schools—except *foreign.* Make good note of *ei* in foreign.

Thus from this lesson we learn to expect *ei* when the sound is not long *e;* from the previous lesson we know that it is *ei* after *c.* Hence we get the fourth line of our six:

Ei after *c* or when sound is not *ē.*

The line over the *e* means "long *e.*"

LESSON 18

WHERE PHRASES BELONG

71. Close to what they modify. What does "from the Dead-letter Office" modify in the following sentence?

I gave my uncle the parcel while he was busy with his customers from the Dead-letter Office.

Probably the parcel, not the customers, came from the Dead-letter Office. The phrase should be put as close as possible to *parcel.*

I gave my uncle the parcel from the Dead-letter Office while he was busy with his customers.

72. Away from what they do not modify. In the Exercise for Lesson 17 is the following sentence: "Motion pictures are being employed in making a scientific study of the various movements in writing with a view to ascertaining how poor writers can be taught to improve." This looks as if it meant "writing with a view to ascertaining." But that cannot be, for it is the children who have done the writing, and it is the university professors who are ascertaining. The pupils were not "writing for the purpose of finding out about themselves." The sentence is clumsy; it bothers us; it makes us go back quite a way and figure out for ourselves "what was being done with a view of ascertaining?" We have to work to find out that "pictures were employed with a view." Yet the sentence was written by a contributor to a magazine. His failure shows how likely a high-school pupil is to misplace prepositions, especially *with.* The difficulty in this case was that the author had to manage five successive phrases, and the proper placing of such a series is a hard task. If he had removed that *with* phrase from the word that it does not

modify, all would have been clear: "With a view to ascertaining how poor writers can best be taught to improve, motion pictures are being employed," etc.

73. Beginning with a phrase. It is astonishing to see how often a tangled or absurd or childish sentence can be improved by *beginning* with a modifier. A person who has not been trained is very likely to write: "He managed to interview an inspector of police at the Hotel Cecil, since it was out of the question to come to Scotland Yard, by skilful maneuvering." The trained author would begin with "by skilful maneuvering." In the following sentence the phrase at the end gives just the wrong impression: "I see that human beings are a great deal more selfish than I thought they were after reading the book." The meaning is: "After reading the book I see that human beings are more selfish than I thought."

Exercise

Rewrite all the following sentences. Get the phrases fairly close to the words they modify. For "with" you may, if you like, substitute some other preposition or some verb-like word. In every case (except, perhaps, No. 4) begin with a modifier.

1. We found the place swarming when we arrived at last at our destination with unspeakably dirty soldiers.

2. This Alaskan village was deluged by a flood of mud which covered it to a depth of from one to two feet during a rainy season some time ago.

3. This policeman is able to make his rounds in the villages and ranchos that were annexed to Los Angeles some time ago with the aid of a motor car.

4. A Belgian hairdresser has woven a picture of the steamer that is thirty inches long and twenty inches wide, with red funnels and a black hull and a gray sea, with human hair. [Was the steamer "with" a gray sea? Alter the wording of this sentence as much as you like.]

5. A firm in San Francisco conducted an endurance bicycle-race in its store window recently with the purpose of stimulating interest in bicycle-riding. [Where does *recently* belong? Use *for* instead of *with*.]

6. The sound of guns never stopped for as long as ten seconds from that minute on for two weeks.

7. We were getting pretty far on down Broadway, where the wholesale houses have their ware-rooms, by this time.

8. We were shown to a hay-loft full of fresh-cut clover and timothy that was still hardly dry after a very substantial supper in the farmhouse.

9. You keep figuring out your chances of being hit in the particular place where you are stationed for the first hour or so. [This soldier did not mean to speak of "being hit in some place on his body," nor was he "stationed for the first hour."]

10. Submarines can be tested frequently without doing them any injury by means of a device recently patented in Brazil.

11. He raged against the burly detective who had arrested him in his uncle's office for a long time.

12. Wilson opened the door of his room, which opened on to a long, narrow corridor, with his overcoat still on his arm.

13. Jones knew that he was in the counterfeiter's den at last by one swift glance around the dirty room.

14. I have been longing to make that trip to San Francisco by way of Key West and Panama without letting anyone know of my desire.

15. Martin had been lucky enough to fall in with an official with a round, good-natured face and a generous sense of humor on that occasion.

16. I saw an advertisement telling how a bright young man could earn a hundred dollars a week the other day in a magazine.

17. Hot water was allowed to run continuously upon this special paraffin coating that he was selling for twenty-four hours.

18. Ernest telephoned to the only man he thought could help him in this emergency in a desperate mood.

19. A heavy gale had begun to blow while we were fooling with the sail from the southwest.

20. I got a parcel valued at $200 by express about a week later.

Haven't you found it rather tiresome to read twenty consecutive sentences that begin with a subject and verb?

THEME 5 (A TRUE STORY)

"How the Hippopotamus Was Got Back to Its Cage" would be an impossible title. Get something short and interesting.

First paragraph:

A hippopotamus in a zoo hates his keeper. When such a sluggish animal hates a person, there must be some special reason.

Second paragraph:

Hippo escapes and makes a lot of trouble. The police and attendants are unable to get him back to his cage.

Third paragraph:

Someone has an inspiration: get Hippo to chase the keeper, who is to run into the cage.

Fourth paragraph:

The plan works. You must explain how the keeper could run into the cage and get out before being attacked.

LESSON 19

NOMINATIVES OF ADDRESS AND EXCLAMATION

74. Nominatives of address. A noun or pronoun used as the subject of a verb is said to be "in the nominative case." A noun or pronoun that is a predicate nominative is also in the nominative case.

A noun used as the name of a person or thing spoken to is also in the nominative case, as in these examples:

1. *Mother,* may I go?
2. It isn't here, *Henry.*
3. Old racket, you're nearly worn out.
4. Do you suppose, *madam,* that we make a profit?

Sometimes a pronoun is used with the noun, and occasionally a pronoun is used alone, in this same "nominative of address" —thus:

1. Come at once, *you rascal!*
2. *Thou knave,* I'll punish thee!
3. What are you doing—*you* in the third seat?

In "What are you doing?" *you* is the subject of *are doing.*

75. Nominatives of exclamation. A noun used as an exclamation is also in the nominative case.

1. *Heavens!* what a noise they make!
2. A *horse,* a *horse!* my kingdom for a horse!
3. *Nonsense!* don't talk that way.
4. Oh, the *pity* of it!

76. The two nominatives to be studied later. There are only two other kinds of nominative—the "absolute," which will be described after we have studied participles, and the "appositive," which will be described in Lesson 22.

Exercise

In the numbered sentences below select all the nouns and pronouns that are in the nominative case. Prepare written work according to the Model.

SENTENCE	MODEL
1. Oh, Lord! My dear fellow, you have become a perfect maniac.	1. Lord is used as an exclamation. Fellow is used in address. You is the subject of have become. Maniac is a predicate nominative with have become.

This Exercise requires close attention. You are not to guess vaguely that any noun or pronoun is in the nominative case. Try to get every nominative in your list, but remember that it is worse to put in an object than to overlook a nominative. Include such words as *this, those, all, some, each, others,* etc., if they are really pronouns in the nominative case. Two of the sentences contain no nominatives. There should be thirty nouns and pronouns in your list.

1. Imagine a man sleeping soundly through all that!

2. Lincoln showed his book to the judge of the court of appeals.

3. He would run a horse to death getting there, make for the back room of the Turf Club, where all kinds of gambling games are run, and there lose every bit of the money.

4. In such a case, my lord, don't you think that a little mercy might be shown?

5. On, on they plodded, until they became mere specks in the distance.

6. My dear Mr. Murray,
   You're in a great hurry
   To set up this ultimate canto.

7. Each is pleased; neither feels cheated—and that is the best result possible.

8. Some are not fond of it, but others like the taste as soon as it hits their palate.

9. When water is heated very hot, steam is generated, and this, if kept under pressure, possesses a great power of expansion.

10. This would not have been a very pleasant meal if choice wines had not been brought from the prince's carriage.

11. Come out into the garden and get a breath of fresh air.

12. Each part of this drill may have been good exercise in itself, but the whole result could hardly be called a success.

13. In the meantime western Canada remained an almost untrodden wilderness.

77. **Spelling: the full rule for *ie* and *ei*.** The first line of our "*ie* and *ei*" rule stated what is generally true; the second and third lines gave six exceptions:

I before *e* when sound is long *e*.
Seize, inveigle, either.
Weird, leisure, neither.

This is one half of the whole rule. The other half is going to be like it: the first line states what is generally true:

Ei after *c* or when sound is not *ē*.

What are the exceptions? There are only seven that are common enough to be put into a useful jingle. Two we have already had—*financier* and *fiery*. Two more we really know if we learned *chief—mischief* and *handkerchief;* for *chief* means "head" or "principal"; *mischief* used to mean "injury in some principal matter," and *handkerchief* means literally "a head-covering used in the hand." The last syllables no longer have the long *e* sound. A fifth exception we had in Lesson 1, *friend;* the sound is not long *e*. In *sieve* the sound is not long *e*. In *view,* a common word, the sound is not long *e*. (And a similar word, uncommon, is *lieu*—"he took goods in *lieu* of money.")

These seven exceptions may be jingled thus:

Financier, fiery, and mischief,
Friend, sieve, view, and kerchief.

Commit these two lines to memory so thoroughly that they say themselves rapidly in your mind. Make them jingle by using

three accents in each line, where the italic type is in the following:

*Fi*nancier, *fi*ery, and *mis*chief,
Friend, sieve, *view,* and *ker*chief.

If you will get perfectly familiar with this six-line rule by frequent repetition, by using it quickly in tests on spelling, you will find it as simple as

"Thirty days hath September,
April, June, and November."

A person who knows the six lines, and who sees clearly just what the arrangement is, will very seldom have trouble with *ie* and *ei.*

Nothing could be simpler than that arrangement; the rule is in two parts:

I. When do you expect *ie?*
Six exceptions.
II. When do you expect *ei?*
Seven exceptions.

Here it is:

I. *I* before *e* when sound is long *e.*

Except Seize, inveigle, either
Weird, leisure, neither

II. *Ei* after *c* or when sound is not *ē.*

Except Financier, fiery, and mischief
Friend, sieve, view, and kerchief

LESSON 20

THREE KINDS OF OBJECTS

Review for a spelling test the words given in Lessons 1, 2, and 3.

78. The direct object. We have studied the direct object of a verb, as in "He found a *dollar*." There are two other kinds of objects.

79. The indirect object. If we say, "He paid their wages," *wages* is a direct object. We might insert a phrase to show to whom he paid: "He paid to the clerks their wages." But this is made-up English; it is not an expression that people really use. We express the idea with the noun only: "He paid the *clerks* their wages." Similarly we say, "I gave the *tramp* a dime" or "I bought the *boy* a coat" or "He gave *me* a quick glance." Such nouns or pronouns that show, without any preposition, to whom or for whom an action is done are called "indirect objects." An indirect object is never found apart from a direct object,* except in one special construction explained in the next lesson.

The following are examples of indirect objects:

1. He made a bow; he made *me* a bow.
2. He threw a letter; he threw *us* a letter.
3. He handed the *maid* his card.
4. The king granted *Johnson* a pension.
5. The islanders told *Captain Cook* queer stories.
6. He waved the *lady* a farewell.
7. He taught the *boy* Greek.
8. Satan showed *Christ* all the kingdoms of the world.

* See note in Appendix, page 365.

Some pupils have a strange fondness for arguing thus: "But couldn't you say that he waved a farewell *to* the lady?" The answer is: "Yes, *we* could say that. If we said it, we could make *lady* the object of a preposition. But the author said nothing of the kind. In the author's sentence there is no *to;* the author was not thinking of *to* when he wrote; would not allow *to* to be inserted. *Lady* is the indirect object."

Be sure that you have fixed these two ideas in your mind:

(1) With an indirect object there is never a preposition; (2) there is always a direct object.

80. The objective predicate.* The third kind of object is seen in "They elected Harry *captain*" and "Smith named the region *Virginia.*" *Captain* shows what they made Harry become; *Virginia* shows what Smith made the region become in name. *Captain* and *Virginia* are called "objective predicates," meaning "words which are a kind of predicate to explain the direct object." Other examples are:

1. The Russians called the Czar *"Little Father."*
2. They made the negroes *slaves.*
3. We fellows always considered him a *coward,* but now we think him a *hero.*

An objective predicate is usually after a direct object, showing in some way what the direct object is made to become, to be called, to be considered, etc. It always explains the object and means the same thing as the object.

Though direct and indirect objects are always nouns or pronouns, the commonest kind of objective predicate is an adjective.

1. We thought him *clumsy.*
2. This made us *angry.*
3. The boys called him *cowardly.*
4. We judged the ice perfectly *safe.*
5. His teachers considered Grant *dull.*

* The authorized term is "adjunct accusative," which should be used by schools that have no preference for the more descriptive name.

Exercise

Prepare written work on all the direct objects, indirect objects, and objective predicates in the sentences given below. Use the following Model.

SENTENCES	MODEL
1. The congregation gave their pastor a large, solid-silver loving-cup, which made him very happy.	1. Pastor is the indirect object of gave. Loving-cup is the direct object of gave. Him is the direct object of made. Happy is the objective predicate after made.
2. Since he acted so courteously toward us, we think that he is improving in his manners.	2. There are no objects.

1. The pirates had for many years made this place a retreat in times of danger.

2. The way all the fellows laughed at him during that first week made him very humble.

3. He would have traded his gold watch for a simple loaf of bread.

4. This daring exploit on the roof of a burning building gained him a great reputation for bravery.

5. When the grandfather died, he left to this young scapegrace a very handsome fortune.

6. Though this god-like son of a sea-goddess sulked in his tent for a long time, he finally became once more the terribly active foe of the Trojans.

7. Perhaps he did act according to his conscience, but his delicate conscience is nothing to us; we are going to see that justice is done, and that he is put in the penitentiary.

8. If there was anything marvelous in the Baron's stories, his hearers were lost in astonishment; and if there was anything humorous, they were sure to laugh exactly in the right place.

9. Nowadays many doctors do not consider wine a good thing for the digestion, and most of them offer us proof that alcohol is not a food.

10. A man who can keep himself free from all contagion during such an epidemic will be peculiarly fortunate.

11. Every good instinct of the human heart arrays itself against the man who deserts his helpless children.

LESSON 21

TWO MORE ACCUSATIVES

81. Retained object. There is one kind of object which is so exceptional that we should not need to study it if our only business were to understand nouns. But a knowledge of it is necessary for the work with "infinitives" and for the longer and more important campaign with "clauses." It is easily understood by observing a series of examples.

1. Herman showed the *letter.*
2. The *letter* was shown by Herman.

A sentence containing a transitive active verb may always be changed in that way: we take the object, make a subject of it, and change the verb to a passive form. Other examples are:

1. { The captain gave a *command.*
   { A *command* was given by the captain.
2. { Bob sold his *watch.*
   { The *watch* was sold by Bob.

Now consider a sentence with an indirect object in it—"The foreman offered him a *place.*" We may change this to a passive form by beginning with the indirect object, making a subject of it:

He was offered a *place* by the foreman.

A strange thing has happened—that object is "retained" after a passive verb. On no account call it the "object of a passive," for there is no such thing. It is merely "retained" in that position after the change is made; it is stranded high and dry. It is an object, just as a ship on dry land is a ship; but it is no more the "object of a passive" than ships are used for sailing on land. An indirect object may also be retained, as in "The letter was shown *him* by the steward."

Don't cultivate this retained object in your writing. It is seldom needed and is usually a weak and tiresome form. But it is fairly common in literature in such expressions as:

1. Here we were shown a beautiful *view.*
2. He was awarded a *pension.*
3. We were assigned *seats.*

And clauses are commonly so used. The italicized groups below are an object and a retained object.

1. He told us *that the lesson was easy.*
2. We were told *that the lesson was easy.*

82. Adverbial nouns. Nouns may show how much, how far, when, how, etc.

1. The Niagara Falls are nearly 200 *feet* high.
2. He walked a long *time.*
3. This *morning* it rained.
4. He waited an *hour.*
5. A good *deal* higher.
6. Dive this *way.*

The word *feet* modifies the adjective *high,* and so is used like an adverb; *time* modifies *walked,* and so is used like an adverb; *morning* modifies *rained; hour* modifies *waited; deal* modifies *higher; way* modifies *dive.*

It would be proper to call such words adverbs, for they are doing the work of adverbs. But since they are names and are modified by adjectives ("walked a *long* mile"), they are called "nouns used adverbially."

Of course these adverbial modifiers *could* be expressed with prepositions: "walked for miles", "in the morning it rained." Here the nouns are objects of prepositions, and the phrases modify. But in "we walked a mile," *mile* is adverbial.

83. Summary of constructions.* Four kinds of objects with verbs have now been explained: (1) direct object (Lesson

*An indirect object is said to be in the dative case; the others are called accusative.

8), (2) indirect object, (3) objective predicate, (4) retained object. And with these belongs (5) the adverbial use.

Exercise

In the numbered sentences below select the nouns and pronouns that are in any of the five constructions listed above, and state what the construction is.

SENTENCE	MODEL
1. Last night we were given a hearty reception that lasted two hours, and this morning we have offered them a return of hospitalities with a two-minute breakfast.	1. Night is adverbial, modifying were given. Reception is a retained object after were given. Hours is adverbial, modifying lasted. Morning is adverbial, modifying have offered. Them is the indirect object of offered. Return is the direct object of offered.

1. She came to the Broad Beach Inn, arriving on the late afternoon train, registered, vanished, and came down to dinner in a gown of hand-painted chiffon which was conspicuous even in that fashionable place.

2. After he had driven the ball about thirty yards into some tall grass he paid the caddy an extra dime and walked sadly home.

3. They say I can talk all the time; but I can keep still if I want to, and I walked to the sawmill, six miles away, in complete silence.

4. After we had driven a short distance we were shown a most unusual sight.

5. How much trouble that broken chain caused us can be understood only by those who have had a similar experience.

6. We made the little cub a home in a pen only a rod long and seven feet wide.

7. Do it just the way I tell you; you can't give these woodsmen the notion that you have a good deal more knowledge than you really have.

8. Though we were carried part of the way in a wagon, we were mighty tired when we got back.

9. This might be considered a fault in some people, but we grant him the privilege of talking as loudly as he likes.

10. By this illness he was taught a good lesson, and so was spared much suffering in later life; but he was always denied perfect health.

84. Spelling: the *ly* ending. The ending *ly* is sometimes added to nouns to make adjectives: a *beastly* cold, a *cowardly* act, the *heavenly* messenger. But much more commonly it is added to adjectives to make adverbs: winter will come *shortly,* speaking *pleasantly, evidently* embarrassed, *evenly* divided, *queerly* arranged. It will do you no harm to remind yourself again that if an adjective ends in *y,* the *y* is changed to *i* before *ly* is added: luck i ly, eas i ly, bus i ly, happ i ly.

You know the adjective *final,* as in "the final game", "the umpire's decision is final"; but can you put *ly* on to *final,* so as to make final + ly = finally, with two *l*'s, finally? It is a curious study for a teacher to watch pupils struggle with an old bad habit of misspelling *finally.* One pupil has been used to writing it as if it came from the adjective *fine;* another has picked up—he knows not where—a habit of inserting an extra *i;* another has been accustomed to spelling the adverb as if it came from an adjective *fina.* Each and all can see at a glance what the right form is, can tell about it perfectly, can write it correctly in a spelling test. Each supposes that he has killed an eight-year-old enemy in his brain. But long-fixed habits laugh at such confidence. They smile, and bide their time. A month later they may send their victim sprawling again.

Another *al* adjective is *usual.* It is fairly hard in itself—two *u*'s, you see. But the mental effort required to write *usual* with two *u*'s, and then to add *ly,* so that the adverb has two *l*'s —that is greater than some minds can nerve themselves to. The adverb really is *usually.* And do you see that "really"? It is formed by the adjective *real* + the ending *ly* = *really,* with two *l*'s.

general + ly = generally
natural + ly = naturally
accidental + ly = accidentally
special + ly = specially
especial + ly = especially
practical + ly = practically
grammatical + ly = grammatically
with two *m*'s and three *a*'s

The clue is perfectly simple: "What is the adjective?" Do you mean that something happened "in *former* times"? Then you must write "former + ly = formerly." Do you mean that something happened "in an *evident* way"? Then you must write "evident + ly = evidently." Do you mean that the polite old man acted "in a very *formal* way"? Then you must write "formal + ly = formally." Do you mean that the gun was discharged "in an *accidental* way"? Then you must write "accidental + ly = accidentally."

Adjectives ending in *ic* add an *al* before taking the *ly* ending:

artistic + al + ly = artistically
enthusiastic + al + ly = enthusiastically
emphatic + al + ly = emphatically
sarcastic + al + ly = sarcastically
frantic + al + ly = frantically

But *ly* is added directly to *public*, and we have the very peculiar adverb *publicly*.

THEME 6

The teacher will read an account of how it was proved in the Cleveland schools that clean teeth are necessary to health. Tell about this experiment in three or four paragraphs, according to the teacher's outline.

LESSON 22

APPOSITIVES

85. Ordinary appositives. A noun that is set alongside another noun or a pronoun to explain it is said to be "in apposition" (from a Latin word meaning "set next to"). "In his charming home, an old farmhouse, we spent a week." Here the noun *farmhouse* is set alongside the noun *home* to explain what kind of building the home was. An appositive is usually dropped disconnectedly into a sentence, and so is surrounded by commas or parentheses or dashes.

1. His grandmother, a *woman* of ninety-two, greeted us cordially.
2. The old corn-cob pipe, his *favorite*, had disappeared.
3. "Phlegmatic," a useful *word*, he would never use.
4. Trolley cars (*those* that receive power through a "trolley") were unknown in 1880.
5. To call him a renegade, *one* who denies his faith, is not quite fair.
6. Our next-door neighbor, an old *vaquero*, was most suspicious.
7. The nearest stream—a mere *rill*—was three hundred yards away.

Sometimes a personal pronoun is in apposition: "That young buck over yonder, *he* in the red shirt, might sell his pony."

Sometimes a word is repeated as an appositive: "And this one—the *one* that you overlooked—was worth $25."

86. Separated appositives. An appositive may not be next to the word it explains.

1. There are many *idioms* in our language—*constructions* which, for the most part, cannot be justified.
2. Special and repeated drills are given on the real *trouble-makers*—the one hundred *words* that comprise four-fifths of the misspelled words of the schoolroom.

87. Appositives at the end of a sentence. An appositive is often at the end of a sentence, set off by a dash.

One *thing* I have no use for—*rubbers*.

Final appositives are often a series of words explaining one general term.

The northern countries raise great quantities of *grains* which are more hardy, though less valuable, than wheat—*rye, oats,* and *barley.*

Such a series is very commonly introduced by some word or phrase like *as, such as, namely, for example.*

1. In certain *states* of our own country barley-raising is increasing rapidly—namely, *Minnesota, Wisconsin, Iowa,* and the *Dakotas.*
2. There are a number of other mineral *substances* which are necessary in our house-building—such as *sand* and *lime* for mortar, the *cement* with which cellar floors are covered, the *glass* used for windows, and so on.

We use *namely, such as,* etc., to introduce illustrations of what we mean by some one general word. The words thus introduced are all in apposition with the general word.

88. Apposition with a whole idea. A noun may be in apposition, not with any one word, but with an idea or statement.

Grandfather liked to get up early in the morning, an *example* which the rest of us were slow to follow.

89. Appositive adjectives. Adjectives often modify nouns by being in apposition.

1. The threatening clouds, *steel-blue* below and *yellowish* above, looked more ominous every minute.
2. There stood our little friend, *grimy* and *weary,* but very *happy.*

But there is no appositive adjective in the following:

The clouds, ominous though they looked, did not scare us.

Though *ominous* seems to be set alongside *clouds* and separated by commas as if it were an appositive, it is actually a predicate adjective with *looked*—"though they looked ominous." It is precisely like the *ominous* after *looked* in number 1.

90. Appositives without commas. Some appositives are used in such close connection that they are not set off by commas.

The Apostle Paul. I myself. Your uncle Tom. Sheriff McLean.

91. The case of an appositive. An appositive noun or pronoun is in the same case as the word with which it is in apposition, as the following examples show:

1. The chief, *he* in the red shirt, is in an ugly mood.
2. To the chief, *him* in the red shirt, I have given warning.
3. For this man's (his own *uncle's*) good advice he cared nothing.

Exercise*

Prepare written work according to the Model.

SENTENCE	MODEL
1. The latest *Railroad Association Magazine* contains interesting accounts of two railway excursions—one over the Chesapeake and Ohio Railway, the other over a Japanese railway in Korea and Manchuria.	1. One is in apposition with excursions. Other is in apposition with excursions.

Include all nouns and pronouns that are used appositively. Don't assume that there is an appositive in every sentence. There may be none; there may be eight.

1. The most productive region of Polynesia, that of the Sandwich Islands, now belongs to the United States.

2. Argentina, Brazil, Chile—the "A B C" states—are more wealthy and progressive than any of us realize.

3. Here we find one of the important products of the world which is native to this hemisphere—namely, cacao.

*Teachers who so desire may require the name of the case of each appositive—nominative, genitive, dative, or accusative.

4. They had on woolen trousers of all colors—brown, drab, gray, and *green!*

5. They gave us pieces of whalebone, and we exchanged books with them—a practice very common among ships in foreign ports.

6. The fear that these Spaniards had of the water—it amounted to a perfect "hydrophobia"—is a national malady.

7. And there, just rounding the headland, was one of the prettiest sights in the world, a full-rigged, clipper-built brig sailing sharp on the wind.

8. And I, his brother, gain nothing under him.

9. But binomials, our greatest worriment, seem perfectly easy now.

10. And this law, iniquitous in every respect, has been passed by our "reform" legislature, this "lofty-minded" body of law-makers.

11. In the library at Nassau, a converted debtors' prison, is to be found a thin, brown pamphlet of the year 1872, a description by Stockton of his recent visit to the Bahamas.

12. Did you ever think what a great lot of interesting animals we can find in the pages of this "Book," the Bible? There are lions there—one that David killed when it attacked his sheep; another that Benaiah, one of David's soldiers, followed down into a pit on a snowy day in winter; a lot of them in a den, the place where they put brave Daniel. There are bears in it—the bear David killed, and the bears that ate up the small boys who called Elisha names.

13. It is necessary that each country, according to its means, should take part, far off or near at hand, in this desperate struggle, where the fate of all is at stake.

14. In general, there are three of these zones—the frigid, the torrid, and the temperate.

15. Nearly all the very valuable spices—such as pepper, ginger, cloves, and nutmegs—come from the Malay Archipelago.

92. Spelling. a. Possessive pronouns. You were told in Lesson 6 that the possessive forms of the personal pronouns have no apostrophe. Observe the list again.

ours yours hers theirs its

The possessive of *who* is a remarkable thing. It is spelled w h o s e.

1. *Whose* hat is that?
2. *Whose* turn is it?
3. *Whose* business is it?
4. I don't know *whose* paper this is.

b. The *i* words. Observe the *i*'s in *divide, divine.* Think of the two together. "Joshua's army was divided by divine command." With these two words think of *definite.* "Joshua's army was divided by a definite, divine command." *Originally* is another "*i*" word, made of an adjective *original* + *ly* = *originally.* Another is *delicate,* and another is *disturb.* "The noise disturbs the delicate invalid." And *medicine* is another. And similar has two *i*'s. "This coffee has no effect on me, but a similar amount disturbs a delicate invalid's sleep." *Privilege* has two *i*'s. "A similar privilege would give an intelligent man a lot of pleasure."

c. The ending *le*. The ending *le* is very common for nouns. Three nouns that end so give much trouble in schools:

1. There isn't a *particle* of sense in that book.
2. An *article* in the newspaper.
3. The old case-knife proved to be a very useful *article.*
4. He is a man of high *principles.*
5. It is a good *principle* to group similar words in your mind.

LESSON 23

PARTICIPLES IN *ING*

Review for a spelling test the words given in Lessons 2, 3, and 7.

93. The next ten grammar lessons are about "verbals," words made from verbs and used like adjectives or nouns. Four lessons are in participles, four in infinitives, and two in gerunds. A pupil who thoroughly understands these three kinds of verbals has a knowledge that is useful in making good sentences; he is like a chauffeur who knows what the levers are for.

94. Definition. A word that is formed from a verb and used like an adjective is a participle—e.g., "those *towering* clouds." A participle may be a predicate adjective—"The clouds seem *threatening*." A participle is very commonly appositive—"Howard, *disregarding* instructions, failed to knock."

95. Appositive uses. This appositive participle is seen in a great variety of forms. (1) It is often placed before the noun it modifies; (2) may be far separated from it; (3) may express an idea so independently that we can hardly think of it as a modifier; (4) it may appear almost to do the work of a verb; (5) frequently its real sense seems to be adverbial, as if it modified the verb. Illustrations, numbered to correspond, are here shown, the participle and the modified word being italicized. Notice the comma in each sentence.

1. *Wishing* to learn what all the trouble was about up forward, *I* shouldered my way through the crowd.
2. *I* therefore directed my steps towards Thornhill Castle, *resolving* to upbraid him.
3. A *committee* composed largely of engineering students made a careful survey, *selecting* the most practicable route for a path

four feet wide and two thousand feet long, with but a single turn, and rising steadily at an angle of about fifteen degrees.

4. *We* sat perfectly quiet, not *wishing* to frighten the trout away.
5. *He* went, *trembling* at every move, up the bending ladder.

These participles are more powerful and independent than adjectives, express a greater variety of ideas; but as a matter of grammar each one is attached to some noun or pronoun which it is said to "modify." It may be true that, as a matter of information, we get little from the verb and much from the "modifying" participle; in number 3 the statement that they made a survey may not amount to much compared with the facts about the route they selected, but as a matter of grammar *committee made* is the foundation and frame-work of the whole; *selecting* and all that depends on it is a mere modifier.

Selecting is "set alongside of" *committee* to explain its work further; it is appositive in its nature; therefore it and the group of words depending on it are set off by a comma. In number 5 *trembling at every move* is set off because it modifies *he* appositively.

96. Care in using. Strong as participles are, they are not equal to verbs; their power is limited; they cannot do all the tasks that reckless writers demand of them. Careless pupils trust to setting down participles without noticing whether anything in particular is modified. They will often mean to have a participle modify one noun, but will so place it that it does modify quite a different word. What can a reader get out of the following? "Speeding along for some fifteen miles over a perfect road, breakfast was secured at a farm-house." What does *speeding* modify? What time is meant by *speeding?* The words say that a breakfast, while it was speeding along for fifteen miles, was secured. To be sure, we can guess what the writer means, because we can guess who ate the breakfast, and when, and where. But after all we are required to figure it out for ourselves; the words as they stand state an absurdity. The writer might have written grammatically: "*Having*

speeded along for fifteen miles, *we* secured breakfast." A better way is to begin with a phrase, *after speeding,* in which *speeding* is a "gerund," a kind of word that is described in Lesson 25.

However, participles are very useful when well managed—pleasant for a reader and convenient for the writer. They may be so used as to prevent a monotonous series of short sentences, or to prevent a tiresome series of verbs.

97. How participles resemble verbs. In two important ways participles are entirely different from verbs: (1) they have no subject; (2) they cannot make a statement. But in three less important ways they are like verbs: (1) they may have objects, "hearing a *cry*"; (2) they may have predicate nominatives, "Being a *boy,* he was impatient"; (3) they may be modified by adverbs, "singing sweetly."

98. *Ing* words that are not participles. Notice that *showing, receiving, riding,* and the like are frequently parts of a verb, and are not to be called participles.

1. He *has been showing* us his photographs.
2. Martha *was* thus at last *receiving* her reward.
3. Knowles *had* for the last three hours *been* quite unconsciously *riding* to his doom.

But in the following the *ing* words are like predicate adjectives modifying the subjects; they are real participles.

1. Alonzo came *galloping* in.
2. He ran *shouting* to the tent.
3. A compliment of some kind seemed *fitting.*

Verb-phrases are not formed with such words as *come, seem, run, look,* but with parts of *be,* such as *was, were, had been, should have been.*

You cannot know that an *ing* word is a participle just because it is formed from a verb.

1. *Clothing* costs more now.
2. The *skating* is fine.
3. *Seeing* is *believing.*
4. This furnace is not sufficient for *heating* the house.

These words are all used like nouns and would not be included in today's lesson.

Exercise

Write a neatly-arranged list of all the *ing* participles in the selection below, saying what noun or pronoun each modifies. There are only 16 of them.

"And now," said our lieutenant, whose English is idiomatic, even under excitement, "it is legs!" He jumped down, skipping like a boy at the touch of his native mountain soil. The lieutenant's servant loaded himself like a pack mule with our knapsacks of Arctic clothing, and we crunched on. The spring snow had been wet and heavy all that day as we climbed by train and by automobile under the panoramas of the Alps. Our feet, in spite of our five-pound, hobnailed, grease-soaked Alpine boots and our two pairs of woolen socks, were churning water with every step. Now it had begun to blow up a little colder, and a wind whipped down a lighter and more piercing quality of snow from the peaks above.

We trudged on, trying to keep pace with the loose, easy swing of that exceptional mountaineer, our lieutenant. For all that we were going into what might be battle and would surely be a good deal of hardship, we traveled on with considerable light-hearted anticipation. For this was the afternoon of Easter Day, which is to the Italian a festival as important as Christmas, and there were going to be doings of some kind in the advanced Alpine base just ahead. Already, at the headquarters of the Commander in the valley below, we had dined sumptuously at midday.

As part of his gigantic pack, Giacomo, the lieutenant's servant, carried a thing like a bandbox inclosing an Easter plum cake of great size and richness, which we had bought in Brescia on Good Friday as a present for the officers. In the pockets of our overcoats we had sacks of candy, and there was a box of cigars in the knapsack.

As a mountain-bred child, I had been hurt in my patriotism to hear a European say that there was no real mountaineering in the Alps of America, that climbing the Rockies was merely a matter of walking. I looked about me now, and understood. On left and right shot up great ridges, bristling with straight firs, dusted now with snow. Behind these ridges rose white precipices; behind them pinnacles of gray rock so abrupt that the snow clung only to the clefts; and farther up—But that was lost in the whirling snow mists.

The camp, when we crunched into it at last, wore what I took for a

holiday air; I being unaware just then that work was going forward on this day as on every day, and that this was only the habitual gayety of the Alpini. Officers in capes and gray Robin Hood hats, looking, as Alpine troops always do, like the Merry Men of Sherwood Forest, came running down to greet their old comrade, the lieutenant; to pound him on the back; to wrestle with him in the snow.

Between the long barrack-sheds a squad of men in white were practising on skis. As I looked, one of them took an awkward, shambling run, leaped into the air from the top of the slope before the barracks, and brought up, a tangle of arms, legs, and skis, in the snowdrift at the bottom. Another started; and he, too, spilled himself before the first man could rise. They grappled; they wrestled, with their skis performing awkward evolution in the air; and all the rest of the camp yelled loud encouragement. While we stood with the officers, getting acquainted, troops passed by in single file, lifting themselves by their steel-tipped alpenstocks. They were not real Alpinists, as their caps showed, but infantry reservists—they who help feed and supply the fighters on the high cliffs above.

The tall, lean fellow in command packed a snowball and shot it into the midst of our group. Our officers, laughing, pelted him unmercifully. On a slope above, others who had just come into camp and delivered themselves of their packs, caught the infection and opened a snow battle. Most Continental Europeans throw but awkwardly as compared with Americans and Englishmen, who have played baseball and cricket since childhood. These men threw well; and they learned it, I suppose, at snowballing, the sport universal of Northern peoples.

They had been all winter in this camp, and had made things comfortable and shipshape. The furniture here, as in the messroom and the offices, was made on the spot of pine boards, fashioned by soldiers glad of something to do during the long pauses of the winter storms.

When the orderly announced dinner and we plodded through a clearing atmosphere into the messroom, I heard the Associated Press man who preceded me utter a whoop of surprise. There stood the plain board mess-table, set out for the feast. And in the center was the most original table decoration I ever saw. Someone had picked up the butt of an Austrian 305-caliber shell. In its center was a hole just large enough to accommodate the inverted nose of a 75-caliber shell. This shell-nose made a bowl. The company cook had filled it with those white, lilylike snow flowers that were springing up wherever winter was off the hills. The Italians call it "flower o' the snow." And in the middle of the flowers there roosted a kewpie. She had a tiny Alpine cap fitted on her bald baby head, and she smiled out upon us with foolish benevolence, recalling, in the midst of war, old studios in Washington Square.

LESSON 24

AIMLESS REPETITION

99. Sometimes repetition is useful. Skilful writers often repeat words in such ways as to call attention to an idea. This repetition may be a device for making a letter or speech more interesting or more emphatic. There are cases in which sentences cannot be understood because nouns have not been repeated.

100. But aimless repetition spoils a theme. All these tricks of repetition are used by experienced persons for special purposes. They cannot be employed until a writer has first learned not to repeat. Those experienced persons will tell you that when they revise something they have written they are on the lookout for repeated words, that they are always weeding out repeated words, that they are often surprised to find how unpleasant they have made their composition by using twice a word that should appear only once. One of the worst faults about the average high-school theme is "the aimless repetition of words."

101. Repeated nouns. Most common and most irritating is the repetition of nouns in the following way: "Our house is surrounded by a porch. The porch is twelve feet wide." That "porch, porch" falls on our ears with a dull thud. Why not say that our house is surrounded by a porch which is twelve feet wide? It is wearisome to read: "After breakfast we went out and stood on the edge of the cliff. The cliff commands a magnificent view of some sixty miles of fertile farms." The English language is provided with some pronouns for just such emergencies. If we have come to the end of a sentence with *cliff,* all we need to start the next sentence is *this;* we don't want to hear "the cliff" again.

An untrained writer who gets interested in the lunch or the watch or the dog that he is telling about will most marvelously repeat the noun, as if he were deaf to the sound of what he is saying.

We bought a *lunch* at a little restaurant. This *lunch* consisted of ham sandwiches, hard-boiled eggs, and half a dozen doughnuts. Dick said he would carry the *lunch* the first half of the way, so he tucked it under his arm, and off we started. All went well for half a mile. Then the thin paper in which the *lunch* was wrapped began to wear through, so that Dick had to carry it very carefully. This was tiresome and slowed us up a good deal. Suddenly we happened to see an old sack lying beside the road, which would be the very thing to put the *lunch* in. So we used it, strapping it on to our backs. After that the *lunch* gave us no more trouble.

It is not uncommon to find a noun repeated in that aimless way as many as eight or ten times on one page of a theme. When the pupil hears his work read aloud, he is astonished to find what he has done. While he was writing he did not *hear* his words.

The next example was written by a man who had been three years in college, who had never had his attention called to the sound of his words, and who would doubtless stare in amazement if he saw his seven "sounds" in a textbook.

The *sound* of a shell going away from you is the most powerful *sound* I have ever heard. The *sound* is somewhat like an express train and something like a rocket with a ringing metallic *sound* added. When the shell is coming toward you, the *sound* is very much the same, only the metallic *sound* is displaced by a whistling *sound.*

If we guess that the "ringing metallic sound" was something like a "clang," we may rewrite thus, putting in a figure where *sound* is omitted or replaced by a pronoun.

The sound of a shell going away from you is the most powerful (1) I have ever heard. It (2) is somewhat like an express train and something like a rocket with a ringing metallic clang (3) added. When the shell is coming toward you the sound is very much the same, only the clang (4) is displaced by a whistling (5).

102. Pronouns. One little trick worth learning is not to introduce needless pronouns. Instead of saying "We did not wish to get acquainted with *him, so we* did not answer the letter" say "We did not wish to get acquainted, *and so did not* answer the letter." It is a relief to a reader not to have to hear the *him* and the *we* that are perfectly understood already.

103. Adjectives and adverbs. If we are writing about an interesting trip, the word *interesting* is likely to slip in again and again, until the frequency of it makes our account uninteresting. If we are describing an exciting game, we make it boresome by reiterating that lifeless adjective; we must tell of the sights and sounds and occurrences that stirred us as we watched. A story about catching a mouse in a trap can be entertaining if it makes us feel as if we were present; a narrative about hunting elephants or boa constrictors may be flat if we have to listen to the clump, clump, clump of some one adjective that is planted heavily in every third line. Three or four "wonderfuls" on a page will make even the best of topics commonplace.

Beware of "then, then, then." Events do happen one after another, but in real life they never come with a monotonous adverb tramping before each one. To say "then we got aboard, then the car started, then the guide got out his megaphone, then he told us" is to change a sight-seeing tour into a row of wooden letter-blocks. It is the way a child builds a composition.

104. Prepositions. It often happens that a phrase which is all right in itself cannot be used without causing an unpleasant sound. For example, the second sentence in this lesson would express its meaning correctly if it read: "There are devices *by* which a letter can be made more interesting *by* repeating words." But the pair of "bys" is intolerable. So it is grammatically proper to write: "*On* the following morning we rode *on* the same road *on* horseback." Yet the dullest ear would consider the triplet of "ons" offensive, and would also dislike the sound of "rode on the road." The preposition *with* has already had a good deal of attention; it deserves

further notice here. No word in the language occasions so much awkwardness. Each *with* in the following sentence is correct enough, but the combination is absurd: "There he lived in that ignorant community, *with* no one that he could associate *with with* any pleasure." Always be suspicious of *with*, not only for fear of repetition, but because of the absurdities it can cause. Look at this: "His home is a house *with* a black roof, white *with* green blinds." This is not only too much *with;* it is "white with green." Do you suppose that you could never be guilty of anything as bad as "bought a hat with green trimmings with the money"? Don't be too confident.

Exercises

I. Rewrite the following selections, getting rid of the needless repetitions of words. You may change the sentences as much as you think necessary and may supply any needed nouns. There are a few cases of repetition for emphasis. Don't blindly "change something," but decide whether a change ought to be made.

1. He said that he would do that, provided that the man that accompanied us would guarantee to keep us quiet.

2. The melon looked ripe enough, but when we tasted it, it tasted as if it was not thoroughly ripe.

3. This narrow little opening is one through which much bigger boats than you would think can go through.

4. The watch that he got for Christmas was a very fine one, but a watch was not what he wanted.

5. After standing in line for nearly two hours we were finally admitted to the grounds. The grounds were already packed with a dense throng of spectators.

6. He never forgot the generosity with which Hervey relieved his wants. "Harry Hervey," said the old philosopher many years later, "was a vicious man; but he was very kind to me. If you call a dog Hervey, I shall love him."

7. You wait for the explosion which comes about three seconds after you hear the bomb coming. You do a lot of thinking in those three seconds, and each time you feel as if the bomb was coming right for the small of your back. They dropped sixteen bombs that morning, but no

one was hurt, though one bomb dropped within fifty feet of where I was lying.

8. As it grew dark the horizon was lighted by a weird, whitish light which would glow brilliantly for half a minute and then almost die out and appear again. After a few minutes I learned from the driver that the light was made by "star shells," shells which are sent up from the trenches every few minutes to light things up.

II. (Exercise II provides sufficient material for an entire lesson.)

Rewrite the following descriptions, changing the words so as to get rid of aimless, lazy repetition. Alter the facts as much as you like. Insert or remove any items you please.

A

MY HOME

My home is situated just across the street from the Town Hall of a small town in the central part of the state.

The grounds on which my home is situated cover about half a block covered with green grass and large oak trees. These grounds are surrounded in front by a hedge and in back by a stone wall on top of which are boxes of flowers. Many of the trees are sturdy oak which have stood for many years. They furnish excellent shade which is a great help towards keeping the place green all summer when the sun begins to burn up everything.

Facing south in the center of the yard stands a two-story stone house with two large porches one on each side. Both of these porches are shaded by many flowers and awnings. Back of the house just adjoining is the garage. This is also built of stone and has several small vines crawling up the sides. The driveway leads out on the east side of the house. From the porch on the west side of the house leads a grass walk down through a rose arbor and through a flower garden. In the garden are many pieces of statuary and several stone benches. In the center of the garden is a fountain in which many lilies grow.

B

[This writer has used *book* ten times. See if you can't contrive to use that word only twice.]

MY ENGLISH WORK DURING THE PAST YEAR

I think that English during the past year was the easiest I have had yet. On the first day of school the teacher gave out a list of books, one of which was to be selected every month and read at home, and to be reported on at the end of each month. This work was easy to do, as well as enjoyable, since it was easy to find an interesting book from the large assortment given out. Nevertheless, I sometimes put off reading the book until almost the time it should be reported, on account of studies, and was forced to read the shortest book I could find. This was especially true the last month of school, when I forgot to read the book until the day before it was necessary to hand it in. I read the "Bar Sinister," which was so short it took only an hour to read, and I was able to report the book on the following day.

However, I had considerable work in memorizing twenty lines a day of poetry from different books. Perhaps if I had studied the memory work more, I might have received a higher mark on the examination. Memorizing is one of my difficulties in English, unless I spend an extra hour on it.

During class we read and studied the meanings of different parts of books, such as "The Merchant of Venice", "The Ancient Mariner," "Julius Caesar," and "Idylls of the King." These books were our principal study, almost to the end of the year. It was also necessary to study the lives of the authors of each of these books and also write essays about them.

On the final examination there were three questions entirely about memory work. I had forgotten the memory work, and was not able to answer any one of them. Still the other questions we had were ones I was familiar with and ones I was able to answer easily. For this reason I was able to pass my examination.

III. Oral Exercise

[In scientific writing words are often unpleasantly repeated to make the meaning unmistakable. Perhaps the author of the following paragraphs gained exactness by repetition. But the passage is dreary because of the 17 "compositions." In how many cases would it be safe to omit that word or to substitute other words?]

The compositions used in the scale were selected from a large number written by the eighth-grade pupils of Lowes. Each pupil was required to write a composition of about a page in length. Time for preparation and correction was allowed. Thus, these compositions represented the best unaided writing of the individual children in the eighth grade of that particular city. Then a selection from all these compositions was made by the individual eighth-grade teachers. This selection included at least 25% of all the compositions written in a particular class and was made with the view of securing compositions representing all degrees of ability in that class. The compositions were then numerically graded by the eighth-grade teacher and the principal, independently. To be sure of securing compositions deserving the highest grade of merit, namely, "A" or 95%, each school, in addition, sent in from one to three of its "best" compositions in all four types of writing, as judged by the teacher and principal. Twenty-five samples of each one of the four types of composition—description, narration, exposition, and argumentation—seemed a sufficient number from which to select the six compositions to be used in the final construction of each one of the four scales. Then one set, consisting of 25 samples of each of the four types of composition, was sent to each of the eighth-grade teachers and principals, 25 in all, with instructions (1) to grade each of the compositions independently and (2) to rank each in the order of its merit.

Because of the probability that 95% rather than 100% would represent the highest degree of efficiency in composition writing in the eighth grade, and because it was desirable that each reader should start from the same point in marking the compositions, the teachers were asked to give 95% to the best compositions. Although no lower limit was fixed, 40% was intended to be that limit; for compositions worth less than that were not to be furnished by the schools for the experiment.

LESSON 25

SIMPLE GERUNDS

105. Definition. A word in *ing* that is formed from a verb and is used like a noun is a gerund.

1. *Seeing* is *believing*.
2. Do they enjoy *swimming?*
3. We had some fine *fishing*.
4. He hates so many hours of *studying*.
5. We shall give his poor *pitching* only brief notice.
6. In kindergarten they call their work "*playing*."

Seeing is a subject, *believing* is a predicate nominative, *studying* is the object of a preposition, *swimming* is the direct object of a verb, *fishing* is modified by two adjectives, *pitching* is an indirect object, *playing* is an objective predicate.

106. The difference between gerunds and participles. A participle always describes a noun or pronoun, is used like an adjective: "a thriving town", "a humming wire", "a helping hand." But a gerund is always the name of an action, is used like a noun: "after thriving for sixty years", "the humming of the wire", "can't help hearing him."

For some unknown reason "participle" seems to be the answer that comes instinctively to the lips of many pupils. But gerunds are very common; an *ing* word is quite likely to be a gerund. The only way to know the difference is to see how the word is used. If it is used like a noun, it is a gerund.

EXERCISE

Select all the gerunds in the following sentences and arrange them in a neat list, giving the construction of each as a noun.

1. Soon after I heard a rustling in the brush, with a cracking of twigs at a little distance, and saw above the tall bushes the branching antlers of an elk

2. The handsome, smooth-faced boy burned with the desire of fleshing his scalping-knife, and I would not have encamped alone with him without watching his movements with a suspicious eye.

3. Banking and railroading account for more great fortunes in this country than manufacturing or mining do.

4. This is for the purpose of solidifying the mold, which can then be lifted out without danger of breaking and be cleaned by washing it with water and a brush.

5. It seems that the chewing of tobacco was once a common custom in England. We are told that the poet Byron, when he was dieting to reduce flesh, formed the habit of chewing to relieve the gnawing of hunger.

6. I cannot help thinking that you are right.

7. The facilities for bathing are very poor on Helicon Bay.

8. Who could help answering such a courteous letter?

9. I can't help turning around when I hear that whistle.

10. We couldn't help yelling when Slade succeeded in stealing third.

11. To complain about there now being so few American vessels on the sea is a small-minded way of looking at things.

12. Acquiring great rewards by dancing on ropes or by leaping over sticks and creeping under them was an infamous possibility in Lilliputia.

13. The practice of sinking merchant vessels without warning originated in 1914.

107. Spelling: noticing the sounds. What percentage of high-school spelling difficulties do you suppose would be removed if Spelling Reform were put into practice tomorrow? Probably not five per cent. The most extreme reformer does not propose to change the first vowel of *describe*, and that *e*—that unreformable *e*—is what makes the trouble. No proposal has been made to change the vowels of *separate*, and it is that first *a*—that unreformable first *a*—that causes a mountain of errors. The three words, *their*, *too*, and *divide*, are not going to be altered to suit the blindness and deafness of heedless youths. No Spelling Reform is ever going to meet the wishes of those generous persons who like to put two *m*'s in *omit* and *imagine* and *imitate* and *coming*, or double *c*'s in

across and *recollect*, or an extra *u* in *among*, or an utterly wrong *e* in *asks* and *shows*, or an extra *l* on *until*, or a wild *i* in *village*, or an utterly foolish double *s* in *disappear*. No, indeed; for it is the purpose of reform to get rid of extra letters. It may be fun to use *z* in *surprise*, but even "surprize" has two *r*'s in it. It is not the *s* that causes our trouble; it is that "*rpr*"; and no reformer is going to clear "*rpr*" out of our way. Simplified Spelling is not going to be a holiday when every one can do as he likes; eyes will still have to see and ears will be obliged to hear if a person wants to appear educated when he writes a letter.

a. *Ia* and *ai*. You can pronounce *William*, can see that *i* is before *a*, can hear "yam." If you can see and hear the *y* sound in *brilliant* and *ruffian* (where *i* comes before *a*) what do you suppose is wrong with a person who cannot spell *villain*? Simplified Spelling is of use only to those who have eyes with which they can see, ears with which they can hear, and minds with which they can put seeing and hearing together. Any one who can spell *lain* (the past participle of *lie*) ought to be able to write about the *villain* of a novel or a play. You can pronounce *Christian;* you can see that *i* before the *a* and can hear "chan." What shall we say of a person if he writes *captain* with the letters so arranged that his spelling would have to be pronounced "capchan"? or *certain* in such a way that it looks like "cerchan"?

b. One *s* and two *s*'s. Your eyes can look at every letter in *decision*, can see only one *s;* your ears can hear the "zh" sound made by that one *s* before *ion*. In *occasion* you can look upon and listen to precisely the same things: one *s* before *ion* makes a sound like "zhun." But in *permission* you can see two *s*'s; and you can get the sound of "sh," of "shun." The same observation can be made on *omission* and *mission* and *passion* and *session* and *cession*. Two *s*'s before *ion* cause the sound of "shun." What, then, shall we think of a student who will write *occasion* and *decision* in such a way that they will sound like "occasshun" and "decisshion"?

c. **Preserving the soft sound of *c* and *g*.** We have learned to drop the final *e* of a verb before adding *ing: write, writing; dine, dining; come, coming.* The final *e* of verbs and nouns should be dropped before *able: love, lovable; desire, desirable; move, immovable.*

But when *c* comes just before the *e* (as in *notice*), the *e* must not be dropped. Why not? You can readily see if you look at the word *cable.* When *c* comes before *a,* it regularly has a "hard" sound—the sound of *k.*

cable sounds like *kable* — *noticable* sounds like *notikable*
ticable sounds like *tikable* — *peacable* sounds like *peakable*

Why should any young American write about a "notikable difference," a "peakable animal"? In order to "preserve the soft sound" of *c*—the sound of *s*—*e* is retained. We must write *peaceable, noticeable.*

For the same reason we have to keep the *e* that comes just after a *g;* we must "preserve the soft sound"—the sound of *j.* Pronounce *gable.* Keeping that "hard" sound of *g,* pronounce these columns of forms:

gable	gable
na gable	chang
ma na gable	changable

"Changable" looks like "able to chang." We must retain the *e,* spelling *manageable* and *changeable.* Pronounce *revenge;* notice the *e* that must be kept in *vengeance.*

The *i* gives the *j* sound to *g* in *religious.* It does exactly the same thing in *allegiance.* These words without the *i* look like Jabberwock language.

THEME 7

A grocer in a small town was anxious to increase his business. He was an odd, inventive character—in fact, more of an inventor than a business man—and had special need for money at this time. He thought up a plan—to go out at night and paint on the sidewalks a lot of white foot-prints about three feet long, all pointing toward his store. This he did in a few hours by using a stencil-plate. Of course "white feet" were the talk of the town; all kinds of guesses were made about them. One week later the grocer put in his window a placard:

"Those foot-prints show the way to Snedden's grocery."

Perhaps this advertising scheme succeeded; perhaps it did not.

It will probably be better to begin the story with the morning when the foot-prints were discovered: then a reader hears about the mystery and is curious to get the explanation. Next tell about the sign in the window, then about the man who hoped to get rich by his ingenuity. And last—did he succeed?

You may vary this story or the order of telling it as much as you like. But have a plan. Show what your plan is by an outline written at the top of the first page, on the right-hand side. Set down a list of brief titles, one for each paragraph, like this:

1. The white-foot mystery.
2. Hayleyville guesses.
3. Snedden explains.
4. Snedden hears from an advertising agency.

If instead of one paragraph for "Hayleyville guesses" you wish to write several short paragraphs of conversation—and that is a good plan—you may say "2-6. Hayleyville guesses." This shows that the group of short speeches is all about the one topic.

LESSON 26

ACTIVE AND PASSIVE PARTICIPLES

For a spelling test review the words given in Lessons 7, 9, and 10.

108. Passive participles defined. If a verb shows that its subject is receiving the action, it is passive. In the same way a participle which shows that the word it modifies is receiving the action is a passive participle, as in "a *stranded* boat", "*beaten* gold", "an *earned* run", "the *deserted* village", "an *impoverished* country."

109. Phrasal participles. A passive participle may be a group of two or three words.

1. *Being alarmed* at his silence, *I* shouted.
2. Not *having been warned* of what was coming, the *ladies* were thoroughly frightened.
3. Thereupon *Christy, having been* previously *coached* in his part, struck up a song.

An active* participle may also consist of two (or even three) words.

1. Not *having given* the matter any thought, *I* am unprepared to answer.
2. *Having slept* ten hours, *Williams* felt better.
3. Then *Mrs. Fosdick, having been boiling* with wrath during the whole discussion, burst forth in a perfect geyser of emotion.

110. Perfect participles. We have been speaking about participles as active and passive—that is, about their "voice." Now we shall take up a different matter; we shall speak of the time they show—that is, their "tense." In "Richard, *having won,* was delighted" we know that Richard had completed

* See note in Appendix, page 366.

his winning before he was delighted. In "Richard, *having been defeated,* was feeling blue," we know that the defeat was completed before he felt blue. The action of these participles is completed—that is, "perfected" or "perfect"—before the time meant by *was.* Therefore they are called "perfect participles." Notice how in the following sentences the perfect participles show action completed before the time of the verb:

1. *Having been warned,* we were on the lookout.
2. *Having told* the truth, I had a clear conscience.
3. These mountaineers, never *having heard* of sky-rockets, were utterly dumfounded.

Perfect participles are useful in showing clearly which action came first. A careless writer may say, "Williams, sleeping ten hours, felt better"; which asserts that "while Williams was sleeping he felt better." What the writer means is that Williams felt better "after the sleeping was completed."

Williams, *having slept* ten hours, felt better.

111. The difference between a participle and a part of the verb. It is usually easy to tell whether a word is a participle or a part of the verb—for example:

The boys are laughing. The loss is appalling.

Here we feel sure that *laughing* is part of the verb, because it fits in closely with *are* to show that the boys "are doing the action of laughing." We feel sure that *appalling* is a participle, because it means "that kind of loss." This simple test is the only way to get the answer: "Does the word fit in closely to show the action or does it mean "that kind of"?

112. Participles always modify a noun or pronoun. In one use participles seem somewhat like modifiers of verbs.

1. The stream goes *winding* among the alders.
2. She came *running* down the path.

But as a matter of grammatical construction we stick to the idea (as explained in Lesson 23) that these participles are

predicate adjectives modifying *stream* and *she*. A participle always modifies a noun or pronoun.

113. Compound adjectives that are not real participles. One very common kind of compound word is formed as if from a verb: *red-faced, thin-skinned, faint-hearted.* But these are participles only in form; they are called adjectives.

114. Negative participles. Participles often have "un" meaning "not" put before them: *unthinking, uncounted.* These are not made from any verbs *unthink* and *uncount,* but from the participles *thinking* and *counted.*

115. The ways in which participles modify. Participles may modify in any way in which adjectives are used. They may be in (1) the ordinary "attributive" position, as in "a *hurrying* throng", " the *piercing* wail." They may be in (2) the appositive position, as shown in § 110. We have seen them as (3) predicate adjectives: "That is very *interesting*", "He is seen *caught* between two fires." They may be (4) objective predicates, as in "It made me *disgusted.*" Objective predicates appear in some common idioms:

1. She made herself *known.*
2. We got the mustang *subdued.*
3. I have had that question *asked* me before.
4. He had them *crying* for mercy.

Exercise

Prepare written work on all the participles in the following sentences, stating whether they are active or passive and in what way they modify.

SENTENCE	MODEL
1. We heard him calling his flock and finally caught sight of a sheep, all covered with blood, emerging from the woods.	1. Calling is an active participle; it modifies him as an objective predicate. Covered is a passive participle; it modifies sheep appositively. Emerging is an active participle; it modifies sheep appositively.

1. Then Neelan told some funny stories about two Irishmen named Pat and Mike, going about the city and looking for work; he imitated two cats fighting in a back yard, and the sound of a cork drawn from a bottle, and the noise made by sawing a plank in two.

2. His father died, leaving him a million dollars, and five years later he came sneaking in here one day, told you he was tired of clipping coupons, and asked for his old job again.

3. The swallows sported about in the pure, sweet air, chirping forth the greatness and prosperity of the Webbers.

4. The seat of government continued unchanged in the family mansion, a house built in the Dutch style, with a gable-end of yellow brick, tapering to a point, and having the customary iron weathercock at the top.

5. We hear no more of public coaches stopped and robbed by a mounted gang of resolute fellows, holding pistols in their hands and wearing crape over their faces.

6. In the preface to the fourth edition of this book, printed in 1872, I spoke of the changes that had already come over the far west.

7. We caught him stealing some silverware.

LESSON 27

COMMAS WITH PARTICIPLES

116. Restrictive and non-restrictive.* Appositive participles that modify closely are called "restrictive"—that is, "limiting the meaning closely."

1. The girl *walking* with me is my sister.
2. A house *built* upon the rock cannot be moved.
3. The road *leading* to the wharf was very dusty.

These participles mean "that particular girl", "that particular kind of house", "that particular road"; they limit the meaning closely to "that particular" person or thing.

But appositive participles are more often "non-restrictive" —that is, they are put loosely alongside the words they modify and are set off by commas.

1. So Tom, *being* undecided, pondered long.
2. *Having* no further interest, he departed.
3. We remained silent, *fearing* to disturb him.

All kinds of modifiers—adjectives, participles, adverbs, phrases, and clauses—are either "restrictive" or "non-restrictive" in meaning. Getting used to those terms, making them seem natural and familiar, will be a great help in future lessons, especially in those punctuation lessons that deal with clauses. The important new idea in today's Exercise is: "Commas mean non-restrictive."

*See note in the Appendix, page 366.

Exercise

Select all the participles in the sentences below and explain their uses just as you did in the previous Lesson. But in the case of every appositive add one of the following statements:

It is restrictive, because there is no comma.
It is non-restrictive, because it is set off by commas.

SENTENCE	MODEL
1. Then the astonished woodchuck, seeing his hole stopped up, found himself beaten at his own game.	1. Astonished is a passive participle, modifying woodchuck. Seeing is an active participle, modifying woodchuck appositely; it is non-restrictive, because it is set off by commas. Stopped is a passive participle, modifying hole as an objective predicate. Beaten is a passive participle, modifying himself as an objective predicate.

1. When we assembled the next morning at breakfast, down came my wife and daughters dressed out in all their former splendor: their hair plastered up with pomatum, their faces "patched" to taste, their trains bundled in a heap, rustling at every motion.

2. We stood out on the porch, looking at the wide paths made by the stars on the water.

3. In 1890 Minneapolis became the leading milling city of the world, taking first place away from Budapest, the capital of Hungary.

4. In the far west there are a number of Indian tribes (called "Pueblo" Indians) inhabiting the arid districts of Arizona and New Mexico.

5. When the Spaniards saw the dwellings built on piles along the northern coast of South America, they named the country Venezuela, meaning "Little Venice."

6. Almost invariably in amusements designed to please the popular taste the producers aim below the mark. The taste of the normal human being, however uneducated and undeveloped, is better than the movie managers believe. One hears from even the most unsophisticated people

expressions like these: "Oh, I feel bored!" "That makes me tired." There are constant objections to the glaring improbabilities, and groans at the "canned" humor.

7. The farmers' grains and vegetables and the firewood needed in the towns and cities were borne by great oxen and tiny ponies piled high with great burdens, so that they moved through the fields like piles of brush or shocks of corn walking. This was in 1904. In 1916 one might ride the whole distance in an elaborately equipped Pullman train.

8. Graves made his appearance in the morning, strangely transformed by a hat, a coat, and a razor.

9. They were in great confusion, holding meetings and passing regulations, but unable to unite in the choice of leaders to conduct them across the prairie.

10. A few follies of this description, grossly exaggerated by report, produced an unfavorable impression on the public mind.

11. The clothing worn by a clergyman is often different from that of other people.

12. These regions have so many of the advantages possessed by Massachusetts that they are of still greater importance in cotton manufacture.

117. Spelling: troubles with *o, u,* and *ou*. **a. Troubles with *o*.** You remember "lose, move, and prove." You can remember any one of those easily if you think of it as belonging with the other two. The secret of learning to spell is to "get similar forms together."

There are three common short words spelled with *o* in which the *o* has the sound of *u* in *hunt: done, some, front.* "They have *done something* to the *front* of the house."

Forty is often misspelled. Its principal vowel is an ***o***, *forty. Porch* has only one vowel, an ***o***, *porch.*

You can spell *prison,* ending in *on.* You can spell *poison,* ending in *on.* Can you put *er* on to *prison* and *ous* on to *poison?*

prisoner poisonous

"The prisoner breathed poisonous air."

b. Troubles with *u*. Observe the *u*'s in the following:

minute	pursuit
guard	accustomed

You know that microbes are very "minute" animals—that is, very "small" ones. The sixtieth part of an hour is a very "minute" portion of time. The Italians call *guarda* "goo ar da," clearly pronouncing the *u:* we do not pronounce it in *guard,* but we have to write it. *Pursuing* has two *u*'s: so has *pursuit.* Think of ac + cus + tom + ed.

c. Expect *ou*. In words like the following, ending in *nd*, always expect *ou: pound, round, sound, hound, bound, found, mound.* The same is true of words ending in *d: loud, cloud, proud, shroud.* But there is one word as exceptional as it is common—c r o w d. Put the *w* in *crowd.*

LESSON 28

WHY THE COMMAS WERE USED

Review for a spelling test the words given in Lessons 12 and 13.

118. Non-restrictive means "and this is added." It is perfectly easy to look through a printed page and say automatically, "Since there are commas, the participles are non-restrictive." The puzzle comes when we are the authors, writing letters or themes, and have to decide what we mean. If our participles merely give some loosely-added information, or add a side remark by way of explanation, we must set them off by commas. How shall we learn to know whether we are thus adding on something different? The best way to begin is to give the reasons for the commas that we find in printed sentences. Turn back to page 138.

Look at number 2. We were standing on the porch, *and* as we stood there we were looking. In number 3, Minneapolis became the leading milling city of the world, *and* thus took first place away from Budapest. In number 5 the Spaniards applied the name Venezuela, a name which means "Little Venice." The participle *meaning* is like a noun in apposition, or we may say that it is like "*and* this name means." We have *added* on a different thought. In number 6 the author stops after "human being" and says aside, "*And* they may be as uneducated as you please." In number 10 Macaulay meant by his commas, "*And* I may inform you, by the way, that these follies had been grossly exaggerated." The commas mean "*and* I may say in addition."

119. Restrictive means "that particular." A restrictive modifier has the opposite meaning. In number 2 the

author did not mean, "And I will say, by the way, that those paths were *made* by the stars on the water." He might have had that idea in his mind. If he had, he would have shown it by a comma. But he did actually show us that he meant, "At those particular paths that were *made*." If you can learn how to use "that particular" as a test and can readily apply it to your modifiers as you write, you will have a password as useful as Ali Baba had in "sesame." Sesame is a very common and unromantic grain, but in the story its name was the charm which unlocked the ponderous door. When you learn how to use "that particular" you can open the door of restrictive modifiers. Learning the general principle is not hard, but the principle requires much practice before it becomes useful.

You will find (as explained below) that each of the following restrictive appositives means "that particular":

1. The engine *waiting* on the side-track is numbered 74.
2. Ice *cut* in March is likely to be poor.
3. A ball *batted* high, but not reaching the outfield, is called an "infield fly."
4. All the money *stowed* in his vaults will not buy happiness.
5. The money *earned* without effort is quickly spent.

In number 1 it is "that particular engine that is waiting"; we are not saying, "And, by the way, it is waiting." In number 2 it is "that particular kind of ice that is cut in March"; we are not saying, "And, by the way, the ice is cut in March." In number 3 it is "that particular kind of ball that is batted"; we are not mentioning just incidentally where it is batted; the whole point of the sentence is "that particular kind of ball that is batted in just that way." In number 4 we are telling about "that particular money that is stowed in his vaults"; we are not just incidentally adding a side-remark to say where the money is. In number 5 it is "that particular money that is earned without effort"; *earned without effort* is not simply a side remark, but is necessary to the meaning; for if we take it away we destroy the sense, leaving only the empty words: "The money is quickly spent."

Exercise

Select all the appositive participles and write for each a sentence like one of those given in the Model.

SENTENCE	MODEL
1. His eldest son, named Josiah, a mere tool in the hands of designing politicians, was not equal to the duties entrusted to him.	1. Named is non-restrictive, because it means "And I will say, by the way, that he was named Josiah." Entrusted is restrictive, because it means "Those particular duties that were entrusted to him."

(Sometimes "that particular kind of" is a good formula. It is better in sentence 3.)

1. A light whale-boat, handsomely painted, hung on the starboard quarter.

2. I, being the youngest, had the pleasure of standing at the bow and getting wet through.

3. A man brought up in Russia can hardly understand what American freedom is.

4. All persons interested in the welfare of our soldiers should aid in this Y. M. C. A. work.

5. Thereupon the merciless Diaz gave orders for executing all the officers suspected of having plotted against him.

6. Having loaded the carts, we started up the Indians, who went off, one on each side of the oxen.

7. Some days, when people were coming and going fast, we were in the boat, pulling back and forth, all day long, with hardly time for our meals.

8. This means that we have got to give away all the money earned by so many months of strenuous labor.

9. His eyes lighted up as he beheld the well-known hills surrounding his native place.

10. Among the officers attached to prison duty there is high and firm faith in this new system of punishment.

11. You ought to see the beautiful decorations inside, made by students in the high school at that time.

12. He had learned manual arts from teachers far better equipped than mine had been.

13. In the second place it may be said that Oliver, not being a very sociable fellow, was at a disadvantage in comparison with men trained all their lives in being sociable.

14. That is exactly the truth illustrated in every one of Franklin's shrewd observations.

15. Knowing how new the idea was to some pupils, she used a great many examples, taking some from the Bible and some from our history.

16. In his library he displays with much pride the trophies gathered in twenty-one hunting trips.

17. In his library he has a great many trophies of his hunting trips—stuffed birds, mounted skins, and snakes preserved in alcohol.

18. In his library he exhibits a great many specimens and curios and trophies, gathered in many quarters of the earth.

19. David, incensed by this unkind and unfair remark, would write no more letters to the man he had once admired so much.

20. Archer and Cleeve now went in search of their companions marooned on the little island in the middle of the river.

THEME 8 (A TRUE STORY)

Plan your paragraphs and arrange a list of topics as you did for Theme 7. The material falls naturally into three divisions.

First division:

Old Mose was a thirteen-foot alligator, a bully, who made life miserable for the other alligators in the pool at the Zoölogical Park.

Second division:

Especially he bullied Number 2, a young alligator only half his size. But Number 2 was growing.

Third division:

One day Number 2, without the least warning, grabbed Old Mose's tail and hung on for hours like a bull-dog. Your readers will want to know the particulars of this fight, and what became of Old Mose.

LESSON 29

THE SIMPLEST USES OF INFINITIVES

120. Infinitives are used like nouns. The following pairs of sentences show clearly what an infinitive is:

1. He likes the *seashore*
   He likes *to row*
2. *Algebra* is not so easy
   To conquer is not so easy
3. He only asked our *help*
   He only asked *to be amused*
4. The *time* for going is the *month* of March
   To forbid his going is *to rob* him of pleasure
5. That made him a hard *student*
   That made him *study* hard
6. He told us a *story*
   He told us *to halt*
7. He ordered us a *suit* of clothes
   He ordered us *to halt*
8. God forbade Adam this *pleasure*
   God forbade Adam *to taste* the apple
9. Adam was forbidden this sweet *food*
   Adam was forbidden *to taste*
10. He had *wealth* and *friends*
    He had *to dive* and *be caught* in a net
11. He had one ambition, a *salary* of $10,000
    He had one ambition, *to earn* a salary of $10,000
12. *Death!* That is a fearful thought!
    To die! That is a fearful thought!

Thus we see what an infinitive is. It is the simple form of the verb (the "root"), usually with "to," used as a noun.

In 1 the infinitive *to row* is a direct object of a verb; in 2 *to conquer* is the subject of a verb; in 3 *to be amused* is the direct object of a verb; in 4 *to forbid* is the subject of *is*, and *to rob* the predicate nominative with *is;* in 5 *study* is an objective predicate; in 6 *to halt* is the direct object; in 7 *to halt* is a direct object; in 8 *to taste* is a direct object (*Adam* is indirect; it is similar to "God forbade Adam the tasting"); in 9 *to taste* is a retained object; in 10 *to dive* and *be caught* are objects of *had;* in 11 *to earn* is in apposition with the noun *ambition;* in 12 *to die* is a nominative of exclamation.

Some idioms with infinitives are very peculiar, but one plain, useful truth always applies: infinitives are a kind of noun. We are always to think of them as having the constructions of nouns. Our work with them will always be to get the answer to one invariable question: "What would be the construction of a noun in a similar sentence?"

121. Phrasal infinitives. Infinitives may be a group of three, or even four, words.

1. *To have disbelieved* his word would have been the worst insult.
2. *To have been suspected* of such a meanness was more than he could bear.
3. It must be pleasant *to have traveled* all over the world.

122. Expletive *it*. A very common way of using an infinitive for a subject is to begin the sentence with "it," as: "It is hard to look straight at the sun"; "it used to be common to wear high boots." If we ask, "What is hard?" we see that "to look is hard"; *to look* is the real subject of *is*. The word *it* is a mere dummy, standing in place of a subject, looking like a subject, but not truly being the subject. In reality it is only a convenient little lever for pushing the subject to a position beyond the verb. The formal name for this *it* is "expletive," meaning "filling up"; it merely fills up the place left vacant when the real subject is put later in the sentence.

123. Examples of infinitives. Here are further illustrations of infinitives. Each one is numbered, and its use is explained under the corresponding numbers below.

I determined (1) to write a poem. After I had sketched out the skeleton, nothing was lacking but (2) to give it flesh and blood. I needed a hero. One day I saw a man in a green shooting-coat who seemed (3) to be exactly suited to my purpose. I made his acquaintance and found him (4) to be perfectly at home in romantic subjects and (5) to fit my needs in every particular. "Sir," said he, filling his glass, "I don't see why we need (6) go out of England for our heroes if we wish (7) to write poetry." I replied eagerly that I felt this (8) to be true, but that it was hard (9) to make our poets think so. "They suppose," said I, "that we have (10) to choose foreign characters. They forget such fine English specimens as Robin Hood. How I should have liked (11) to visit him under the greenwood tree! I used (12) to enjoy every page that there was (13) to be read about him."

1. *To write* is the object of *determined.*
2. *To give* is the object of the preposition *but.*
3. *To be* is the predicate nominative after *seemed.*
4. *To be* is the objective predicate after *found.*
5. *To fit* is the objective predicate after *found.*
6. *Go* is the object of *need.*
7. *To write* is the object of *wish.*
8. *To be* is the objective predicate after *felt.*
9. *To make* is the subject of *was.*
10. *To choose* is the object of *have.*
11. *To visit* is the object of *should have liked.*
12. *To enjoy* is the object of *used.* (A pupil who has learned this will never have any excuse for misspelling "used to.")
13. *To be read* is the predicate nominative with *was.*

124. How infinitives resemble verbs. Since infinitives are somewhat like verbs, they may take objects. An infinitive may be an object and at the same time have an object, as in "He expected *to have to buy* three tickets," where *to have* is the object of *expected* and has the object *to buy; to buy* has

the object *tickets*. Infinitives may also be modified by adverbs. They may have predicates after them—e.g., "We want him to be a physician." Such a predicate as *physician* is said to be in the same case as the noun or pronoun before the infinitive.

Exercise

Prepare written work on the sentences below. Select all the infinitives and arrange them in a neat list, giving the construction of each. Underline each word that you quote from the sentences.

1. To sail along in an airplane is to know a little bit about the feeling of a bird on the wing.
2. He wanted to shout and sing.
3. It may be all right to brag if you have done deeds that people really want to hear about.
4. He did not dare to tell his mother what was to be done.
5. It is just as well to go home now.
6. Mr. Williams wishes to see you at once in his office.
7. Though Roger thought he was studying, he really did nothing but gaze aimlessly at his book.
8. We saw him get off.
9. We saw him do it.
10. He was seen to do it.
11. The children wanted him to do it again.
12. His effort to learn to play the trombone came to nothing.
13. I'm beginning to want to rest and have some lunch.
14. It is wrong to have deceived her in that way; you ought to have told her to turn to the left.
15. To graduate without having had to study algebra would be a queer course.
16. Now it is possible to use refrigerators; we don't need to pick the fruit when it is green or wrap it in tissue-paper.

125. Spelling: a. Troubles with *a*. The word *separate* is feared and wondered at in every school in the country. One teacher tries to impress that first *a* by saying, "You should find your father in the second syllable—*pa*." Another writes

the word on the board with an **a** a foot high—"sepArate." There is the same A whether we say "they got *sep **a** rated*" or "in three *sep **a** rate* pieces" or "after a long *sep **a** ration.*"

Study carefully the following "troubles with *a*," noticing especially that there are two *a*'s in *grammar:*

gram**m**ar	sepa**r**ate
pleasant	separation
on the alt**a**r	prepare
any	preparation
m**a**ny	secretary
a stationary engine	descendants of the Pilgrims
coarse cloth	a furnace

Rainy weather doesn't affect me.
There is a verb, "affect."
He is affected by the bad news.
She said it again.

b. Does. Two very common verb-forms, very irregularly spelled, are *goes* and *does.* "He goes where he pleases and does what he likes." The abbreviation of *does not* is *doesn't.*

LESSON 30

INFINITIVES MORE DIFFICULT TO EXPLAIN

Review for a spelling test the words given in Lessons 14, 15, 16, 17, and 19 (the **ie** and **ei** words).

126. Infinitives with an indirect object. In the previous lesson we studied the simpler uses of infinitives—uses about which there can be no two opinions. In such expressions as "hated to go", "to see is to believe" there is no chance for dispute; all grammars give the same explanation. But there are some uses which are very differently handled in different books. These we shall look at in the present lesson, so as to get one simple, plain, useful idea that applies to all infinitives. We shall learn to regard them all as having the constructions of nouns—just the same constructions as we have already studied.*

When we use a verb of commanding or requesting we feel that there are two objects—an action and a person. We can explain the action as an object and the person as the indirect object—thus:

1. I advise you to sell.	advise a *sale* for you
2. They urged him to be brave.	urged *bravery* upon him
3. He commanded us to follow.	commanded *following* for us
4. She begged us to go back.	begged a *retreat* of us
5. We besought them to be merciful.	besought *mercy* of them

127. How to find the constructions of infinitives. Your aim must always be to decide what parallel construction you can show with a noun to prove that your explanation of an infinitive is correct. Here are some illustrations.

*See note in the Appendix, page 366.

1. "He told us to report at 10:35." *To report* is used just as in "told us a *duty*" or "told us *that we must report*; it is, like these italicized words, the object of *told*.

2. "What made you stumble?" *Stumble* is used just as in "what made you *a stumbler?*" It explains the object; it is an objective predicate.

3. "He has promised to reform" is like "he has promised reformation"; *to reform* is the object of *promised*.

4. "We heard him whistle" is like "we heard him *whistling*"; it explains the object; it is an objective predicate.

5. "They saw us start" may be paralleled by "they saw us *starting*" or "they saw us *as starters*"; *start* is objective predicate.

6. "We consider them to be tricky." *To be* is an objective predicate. Since infinitives are somewhat like verbs, *to be* takes a predicate adjective after it.

7. "They were seen to dive in" is like any predicate noun after a passive verb, as in "he was elected *president*." It means that "they were seen (as being) divers."

8. "The Captain ordered his men to advance." This is like "ordering his friends a meal" (="a meal for his friends"). *To advance* is the object of *ordered*.

9. "He was thought to have been killed" is parallel to "he was thought a coward"; the infinitive is like a predicate noun after the passive verb.

128. No part of a verb is an infinitive.* No parts of a whole verb should be separated and spoken of as infinitives. There are no infinitives in the following:

1. That might be better.
2. You should go to bed earlier.
3. He might not do the work so well.
4. I shall indeed be happy.
5. He could never after that look me in the face.

But *ought* has an object in "You ought *to quit* your fooling."

*See note in the Appendix, page 366.

Exercise

Explain the construction of each infinitive in the sentences below, arranging your written work according to the directions in the previous lesson.

1. It would not do to tell him our secret now.
2. To use barb-wire for fencing in colts is dangerous.
3. I beg you not to try to pay me any compliments.
4. Why shouldn't he ask me to go to the football game?
5. Don't you ever dream that some day you may be the President's wife?
6. They are now endeavoring to raise the price of silk, but it is not likely that they can succeed.
7. By limiting himself to nine ounces of food a day he finally conquered his tendency to indigestion.
8. His only aim in school is to make a lot of friends, have a fine time, and study only enough for a bare passing-mark.
9. It is a pleasure to see that the young chap is really trying to overcome his diffidence, and to congratulate him on having succeeded in no small degree.
10. Of course he wants his brother to make the team; still he feels that it won't do to let athletics interfere with the studying that he really ought to do.
11. It is better, after all, in spite of all the advantages of traveling in foreign lands, to have seen something of our own country.
12. It really seems impossible nowadays, when every farmer owns an automobile, when every boy is an eager chauffeur, to find a youth who has any love of horses.
13. This book makes an attempt to impress upon us the need of social service, and to urge us to a less selfish way of living.
14. He lay still at length, and looking round at us with a furious eye, seemed to resign himself to his fate.
15. He said that unless he went with us he should have to stay all winter at the fort.
16. There was nothing he could do except wait there in the cold.
17. It is said to be hard to train a seal.
18. Is it to your interest to conceal how good a record you made in your last school? Why shouldn't you want the teachers to know how high your marks were?
19. It is impossible to deny that he hopes to get a position in your office.

LESSON 31

THE APOSTROPHE BEYOND THE NAME

129. The singular possessive. A singular possessive is formed by adding an apostrophe and *s* to a noun.

the ship's side	Charles's kingdom
a woman's way	Mr. Perkins's house

That is so simple and invariable a rule that the mere stating of it with four examples ought to last for a lifetime.

But it would hardly last an hour. A large proportion of American high-school pupils—probably a fourth—have difficulty in fixing their eyes on a proper name long enough to write it down completely, *and then* add an apostrophe and *s* to the completed name. For example, it may be that every one in the class has heard of the English novelist Charles Dickens, can pronounce the name, sounding the *s* on Charles distinctly and the *s* on Dickens distinctly. Probably every one could go to the board and write *Charles* (ending with *s*) and Dickens (ending with *s*). Then, when the names are written, he can repeat the rule for forming a singular possessive. If asked to follow the rule with *Charles* and *Dickens,* he will by a strong mental effort force his hand to write

Charles's father	Dickens's novels

But in that same recitation he may need to write the possessive of the names

Andrews	Jennings

He can pronounce them and write them with *s*'s on the end, but can he force his hand to travel *on beyond* the names before he puts down his apostrophe and *s*? Yes, if he has good will-power he can write

Andrews's	Jennings's

Perhaps he will then be able, while his attention is fixed on this kind of operation, to do such difficult feats as the following, forcing his hand to travel *on beyond* the names before putting down the apostrophe:

Burns's poems
Mr. Jones's car
Mrs. Williams's son
Graves's line-bucking
James's ambition
Otis's home-run
Thomas's answer

Perhaps he will protest that these "don't look right." Probably his ear will not like the extra sounds. But he will go through the motions as a school exercise and will suppose he has the idea.

Then the next day or the next week, when his attention is all centered on a literature test or on an interesting paragraph in a theme, he will calmly thrust an apostrophe right into a man's name. His hand will not wait to travel *on beyond* the name, but will plunge a dagger right into the name, cutting it all to pieces and murdering it. He will confess, after he is shown the corpse, that he never heard of a novelist named "Dicken" or of a boy named "Jame" or "Jone." Whereupon a teacher may ask him why he wrote a possessive of a name he never heard of. "Oh, I forgot," he will reply.

Don't "forget" that these poor abused names end in *s*. Remember that your hand must travel *on beyond* the entire name before it puts down an apostrophe. Here are other common examples:

Miss Wells's invitation
Mr. Hilles's horse
Mr. Phelps's letter
Lewis's racket
Brooks's pad
Mrs. Hastings's piazza
Dean Briggs's essays
Mr. Forbes's drawings
Mr. Tufts's dumb-bells
Miss Sears's friends
Agnes's necklace

In the athletic columns of the *Boston Herald* we find

Stallings's men
Chambers's homer
Geers's time

In the *Nation* editorials

Hughes's name Mr. Elkus's interest

In the *Outlook* editorials

Mr. Woods's term Mr. Hughes's record
Mr. Robins's statement

In the *Literary Digest* editorials

Mr. Hughes's candidacy the ex-Justice's adventure
Grand Duke Nicholas's manifesto

So we could go on indefinitely.

The only exception is with the word *sake* after nouns ending with an *s* sound.

for goodness' sake for Jesus' sake

With nouns ending otherwise the form is regular.

for heaven's sake for mercy's sake

Possibly you wonder why so much space is taken up with such a small matter. The reason is that there are thousands of intelligent pupils all over our country who seem to have no compunction about cutting off the end of an innocent name if they wish to form its possessive; who write as if they were Apache Indians, carrying tomahawks, naturally disposed to chop the *s* off such names as *Dickens* and *Adams* before making possessives.

And these same pupils who use scalping-knives on *Dickens's* will most generously add letters in forming *ox's* or *fox's* or *witch's*. Yet there is nothing in our perfectly simple rule about adding anything. All we are required to do is to hold our eyes and pens steady until we have completed the noun, and then to add an apostrophe and *s*.

In the case of nouns ending in *y* our rule says nothing about making any change in form. There must be no change whatever in *lady*, any more than in *ox* or *Adams* or *Mr. Williams;*

we must steadily and fearlessly complete the noun. Then, and not till then, we must add our apostrophe and *s*.

lady	a lady's hat
boy	a boy's game
Andy	Andy's brother
anybody	anybody's business
a lily	a lily's stalk
a penny	a penny's worth
Johnny	Johnny's uncle
Mary	Mary's doubts
Billy	Billy's knife
the navy	the navy's pride
Dixie	Dixie's favorite son
"Lucky" Baldwin	"Lucky's" success
a harpy	a harpy's feathers
a berry	a berry's seeds
Charlie	Charlie's home

If this repetition of one invariable, easy rule—"Just add an apostrophe and *s*"—has fixed the idea in your mind, if the sixty examples so prominently displayed have driven that idea home, then today's lesson will be most useful.

130. The plural possessive. The formation of plural possessives is almost as simple. It is in two parts.

I

If the plural does not end in *s*, form the possessive according to the rule for singulars.

a man's work	the men's work
child's work	children's work
an ox's yoke	the oxen's yoke
a deer's horns	the deer's horns
a mouse's tail	the mice's tails
a woman's work	the women's club
a sheep's wool	the sheep's pasture

the people's choice

II

If the plural ends in *s*—and nearly all English plurals do —add an apostrophe after the *s*. That is all. Simply put an apostrophe after the *s*.

Some persons are hasty in applying this rule. Take your time. Don't rush. Take time, first, to get the plural. That sounds easy, and really is easy. But we Americans are usually in such a fearful hurry when we write that we are apt to forget that we cannot do two different things at the same time.

Suppose you are dealing with the word *fox*. First get your plural.

fox foxes

Then put an apostrophe after the *s*.

foxes' tails

Suppose you have been reading about old hags with supernatural powers. First get the plural.

witch witches

Then calmly and deliberately add an apostrophe—nothing more; just an apostrophe.

the witches' broomsticks

Perhaps you know a family whose name is Adams or Andrews or Phelps or Jones or Cummins or Robbins or Dobyns or Straus or Dix or Knox or Hayes. There are several people in the family. Just as you would have to speak of the Smiths or the Browns or the Newtons or the Coopers or the Clarks, so you have to speak of the Adamses, the Andrewses, the Phelpses, the Joneses, or the Cumminses. Strangely enough these plurals "don't sound right" to some people. But they must be right. What would it sound like to say that "the five Smith are coming

to visit us?'' or that ''there are sixteen Hall in the Baltimore directory''? It sounds like ''pidgin'' English. We have to say

one Smith	five Smiths
one Hall	sixteen Halls

We must say

one Robbins	three Robbinses
one Straus	four Strauses
one Knox	five Knoxes
one Hayes	six Hayeses

Two Charleses were kings of England.

So first get the plural. When you have deliberately done that—not before—form your possessive.

Charles	Charleses	the Charleses' reigns
Mr. Dix	all the Dixes	the Dixes' home
a witch	three witches	the witches' prophecies
a fox	seven foxes	the foxes' tails
a lady	two ladies	the ladies' cloaks
a boy	eleven boys	the boys' club
a lily	four lilies	the lilies' stalks
a harpy	a flock of harpies	the harpies' hunger
King George	the four Georges	the Georges' ancestors
King Henry	eight Henrys	the Henrys' reigns

Exercise

I. For each of the following names write a sentence not less than ten words in length containing the possessive singular of the noun:

Mrs. Lewis	Tom Chase
Macaulay	Mr. Wallace
Mr. Bush	Mr. Haines
Admiral Goodrich	Mrs. Downs
Mary Connors	Theodore Lyons
Dr. Holmes	Professor Wilkes

II. Rewrite the following sentences, putting a possessive case in place of each italicized noun:

1. The novels of *Dickens* were more interesting to him than the poems of *Burns*.

2. The anger of Miss *Pross* against the bloodthirstiness of the *Frenchmen* was fearful to see.

3. The wages of *William* were paid by a brother of Mr. *Williams*.

4. The prophecies of the *witches* were all fulfilled.

5. It is the business of *nobody* to inquire the age of the *lady*.

6. The love of *Nancy* for the son of Squire *Cass* was thoroughly concealed.

7. The cry of a *baby* in those wild woods gave us assurance that the fears of Mr. *Brooks* were well founded.

8. The keen eyes of *Glavis* detected the gleam of the tails of *fishes* among the kelp.

9. The ears of the *children* were gladdened in the morning by the cheep and twitter of the *thrushes*.

10. The worst traits of the character of this *booby* came out at the ball given by the *Robbinses*.

LESSON 32

INFINITIVES THAT ARE THE OBJECT OF *TO*

131. Substituting *for* with the gerund. We may say, using gerunds: "bent on succeeding", "a good place for stopping", "a fool for gambling", "no reason for thinking," "trained for doing tricks", "came for the purpose of making arrangements." We may express the same ideas with the corresponding infinitives: "bound to succeed", "a good place to stop", "a fool to gamble", "no reason to think", "trained to do tricks", "came to make arrangements."

In other words, we see that the *to* is often a preposition, that the infinitive is its object, and that the phrase modifies some noun or verb or adjective or adverb. This use is as common in newspapers and school themes as all other uses combined. Here is the test for telling whether the *to* is a preposition: "Can you put *for* and the gerund in place of the infinitive?" If this substitution makes sense, you have proved that *to* is a preposition which has the infinitive for its object.

Below are given many illustrations of such phrases.

MODIFYING NOUNS

money to burn	money for burning
something to eat	something for eating
everything to lose	everything for losing
nothing to gain	nothing for gaining
lunches put up to take out	lunches for taking out
rooms to rent	rooms for renting
an axe to grind	an axe for grinding
a man to trust	a man for trusting
a lesson to learn	a lesson for learning
no cause to worry	no cause for worrying

MODIFYING ADJECTIVES AND ADVERBS

too steep to climb	too steep for climbing
too heavy to handle	too heavy for handling
too long to do in an hour	too long for doing in an hour
too big for me to tackle	too big for tackling—for me
glad to help you	glad of-the-chance-of helping you
easy to understand	easy for understanding
too swiftly to be caught	too swiftly for being caught

MODIFYING VERBS

A prepositional infinitive with verbs nearly always shows purpose: "I went to hunt for it" means "for the purpose of hunting"; "he came to save us" means "for the purpose of saving"; "Columbus sailed west to get east" means "for the purpose of getting east"; "they gave their lives to free us from bondage" means "for the purpose of freeing us."

came back to get his pay	for getting his pay
returned to find his child	for finding his child
stayed to have another dance	for having
played whist to pass the time away	for passing
chopped wood to keep healthy	for keeping
used dumb-bells to get strong	for getting
we eat to live	for living
sells papers to earn money	for earning
drinks coffee to keep awake	for keeping
pumps to force the water out	for forcing

132. The gerund is merely an experiment. Be cautioned at this point that the phrases in the given sentences are *to keep, to force,* etc. After pupils have grown familiar with "for keeping" they are apt to think that they are reciting about a gerund. They are not doing anything of the sort. They are merely using a test, merely experimenting with a gerund, to find out whether the infinitive is a phrase; then they are to say: "*Keep* is an infinitive, the object of *to;* the phrase *to keep* modifies *drinks.*" "*Force* is an infinitive, the object of *to;* the phrase *to force* modifies *pumps.*"

133. The infinitive after *going*. The infinitive after *going* is as common as it is hard to analyze. In "I am going to buy some candy," we can hardly call *to buy* an object nor a predicate nominative. All we can say is that it is more like a phrase than anything else; it is comparable to "I am ready for buying" or "I am on the point of buying" or "I have a purpose of buying." The best way to handle it in grammar work is to say, "*To buy* is a phrase modifying *going*."

134. How this knowledge is useful. You can now understand one way in which this knowledge of infinitives is directly useful in writing. If we say, (1) "He returned *to find* his lost child," we are using a restrictive phrase; but if we write, (2) "He returned as fast as possible only to find his child dead," we are talking sheer nonsense. A father would not "return for the purpose of finding his child dead"—unless he were a maniac. The *to find* in number 2 is an entirely different construction, is the opposite of restrictive. It must be separated to show that it is not restrictive: "He returned as fast as possible—only to find his child dead." In this sentence *to find* is very oddly used; we are not yet prepared to explain it.

135. Object of *to* is always second choice. Since the *to* is so often a preposition, and since this explanation is easy and attractive, pupils usually grow fond of it and like to explain off-hand, without thinking, "Object of *to*." They are apt to study carelessly unless the teacher insists that "object of *to*" is second choice. In "effort to stop" *to stop* is in apposition with *effort,* and in "is to be seen" and "is to blame" the infinitives are predicate nominatives after *is;* the "object of *to*" explanation would not be accepted.

Exercise

In the fifteen sentences there are twenty-eight infinitives. Those in the first six sentences are for the most part not phrases; in the last nine they are mostly phrases. Only two or three are really debatable. Prepare your written work according to the Model.

SENTENCE	MODEL
1. This was not a fitting time to test the engine; the judges tried to be fair, but there were too many hills to be climbed.	1. Test is the object of to; the phrase modifies time. To be is the object of tried. Be climbed is the object of to; the phrase modifies hills.

Follow exactly this Model. Use the semicolons.

1. All goods delivered at this warehouse are to be shipped to the consignee within five hours.

2. The terrific explosion that resulted is said to have been caused by the carelessness of a night-watchman.

3. He scoured the woods for three hours to find that lost watch.

4. It is our business to try to get a good price; it is no concern of ours to inform customers where it is possible to buy cheaper.

5. If you pay no attention to a friendly warning, I shall be forced to resort to a different kind of treatment.

6. It is incumbent upon the chairman of a meeting to preserve good order, but he needn't suppose himself to be a kind of army officer; he is not appointed to issue orders to inferiors.

7. Who is to blame for my being late?

8. The only thing that remains to be done is to build a stile over the barb-wire fence.

9. Massachusetts has appointed a Minimum Wage Commission to investigate conditions in the clothing industry.

10. In order to be on the safe side we agreed to pay him a good round price to take care of our boat during the winter.

11. My only reason to doubt his word is that he was such a long time in answering.

12. I don't feel as able to undertake things as I did once; I'm not a good man to lead you in such an undertaking.

13. Oh, there's nothing to do about it. You paused to think, and so lost a chance to have a trip to Europe.

14. I know something to use for a strained muscle—a rubber binding that is strong enough to keep the muscle from working too freely.

15. Logan was astonished to hear the sound, for he had supposed they were going to give warning.

136. Spelling: troubles with *e*. The Latin preposition *de* means "about"; *scribo* means "write"; *de* + *scribo* means

"write about." Our English words *describe* and *description* have the same *e*. Here is a true story about the difficulty of *describe:* One second-year class in high school had misspelled this word so many times that after three months of constant drilling on it the teacher announced that during the rest of the year any paper—even a long theme—would be marked zero for that one error; within a month it had been written wrong by three members of the class.

Study attentively these common "e" words:

d **e** scribe	d **e** stroy
d **e** scription	d **e** spair
en **e** my	pr **e** tty

The Latin word *peto* means "seek"; a teacher who "seeks to make something clear by saying it over and over again" is using *repetition. Bene* means "well," as in *bene + diction, bene + factor, bene + volence.* It is the same in benefit, benefiting (with one *t*). The noun *effect* is very common, as in "a good effect", "had no effect on me."

A very common conjunction is *whether,* as in "I don't know *whether* it will rain or not." It begins w h e; the only vowels are *e*'s; whether.

I don't know whether his remedy will benefit me; the effect may destroy my health.

People are buried in a *cemetery.* The name for paper, pens, ink, etc., is *stationery.* We seldom use stationery in a cemetery. A cemetery is a quiet place.

The "superlative degree" of adjectives ends in *est: largest, smallest, meanest, prettiest, laziest, busiest.* It is a remarkable fact that some high-school pupils have never learned to spell *biggest,* ending in *est.* Note also *great* and *greatest.*

THEME 9

Expand this anecdote into a theme, writing a list of paragraph-titles at the top of the right-hand side of the first page.

Early one forenoon a man with long hair entered a barber shop and had his hair trimmed closely. In the evening of the same day his twin brother, who had been many weeks without a hair-cut, entered the shop. The amazed barber said, "Let me use your picture to advertise my hair tonic."

The barber's amazement and eagerness will have more point if your first paragraph tells about his faith in a hair-invigorator which he made and sold.

LESSON 33

INFINITIVES ARE ALWAYS LIKE NOUNS

137. Purpose of the lesson. This lesson takes up very few new principles. By showing further illustrations of less common or less regular constructions it aims to impress and make clear the one useful idea: "Infinitives are always like nouns."

138. Phrasal infinitives. Infinitives, like participles, may consist of two or three or four words.

1. *To have lived* with him is a liberal education.
2. He thought we ought *to have given* more money (object of *ought*).
3. *To have been* less heedless would have been his salvation.
4. *To have been kept* there all night would have spoiled our plans for a week.

139. The object of *to*. In the following cases we say that *to* is a preposition because we cannot think of parallel forms in which the verbs would have a gerund for an object.

1. I happened to *be* on the platform (we cannot think of a form like "happened being").
2. They chanced to *discover* a cheap lodging.
3. James is willing to *sell* his pony.
4. She was ashamed to *ask* a higher price.
5. Shep pleaded to *go* along with us.
6. Mr. Nason is aspiring to *be elected* to Congress.
7. Our guide failed to *appear*.
8. He cautioned us not to *go* (="against going").

We do sometimes use the verbs *will, plead,* and *fail* with objects, but our feeling about the above sentences is that they mean "for selling", "for going", "of appearing." So "forced us to submit" means "forced us to submitting."

140. Objects of verbs and infinitives. The following uses are perfectly regular and simple, but are worth noticing:

1. We gave him *to understand* that he was not wanted.
2. Poole attempted *to scale* the cliff.
3. Who dares *to say* no?
4. I dare not *do* what he asks.
5. Shep wanted *to go* along.

Infinitives are very common after "let" and "allow."

1. Don't let me *die* here.
2. Please allow me *to help* you.

These are somewhat like "grant me something," in which the pronoun is the indirect object. Explain these infinitives as objects of *let* and *allow*.

"Please go at once" sounds just as if *go* were the object of *please*.

An infinitive may be an objective predicate after an infinitive.

I desire to have him *come*.

141. Object with an expletive. You were told in § 122 that *it* is frequently used to pry the real subject around to a position after the verb. Instead of saying "To see is hard," we may say "It is hard to see." In a similar way *it* is used to pry an object around to a position after its objective predicate. Instead of "The haze made to see hard," we say "The haze made it hard to see." But *to see* is the object in either case, and *hard* is the objective predicate. Other examples of infinitives used as objects after the objective predicates are:

1. We thought it best *to sell*.
2. This noise makes it hard *to study*.
3. We found it easy *to climb* the hill.
4. Roy called it unfair *to ask* such a question.
5. Doctors call it bad for the health *to swim* after a hearty meal.

142. Objective predicates.

1. I saw a trout *take* my bait.
2. We watched the leaves *turn* red.
3. Jim felt the boat *move*.
4. Can't you hear him *breathe?*
5. I made him *eat* a square meal.
6. We wanted him *to see* the show.
7. They wished her *to visit* them.

143. Predicate nominatives.

1. We are *to start* at nine o'clock.
2. He was expected *to arrive* last night.
3. They were *to have advanced.*
4. I am *to leave* shortly.
5. He was about *to give* up in despair.

In the last sentence the infinitive is modified by the adverb *about* meaning "nearly," as in "about ready", "about three dollars."

After *seems* and *appears,* and after some passive verbs, infinitives are predicate nominatives.

1. He seemed *to grow* dizzy, was seen *to waver* for a moment, and then *fall* headlong.
2. The firemen appeared not *to have noticed* him, for they had not got a net ready.
3. This was thought by the crowd *to be* absolutely criminal carelessness.

144. Retained object. But never trust blindly to any statement like the one above. When you see "He was allowed to go," think. Think that this might be "They allowed him to go," in which *to go* is the direct object. In the passive form it is a retained object. Always keep your wits about you.

145. Prepositional phrases. In § 69 we studied phrases like these: "He was, in short, an ugly customer." "They can, without doubt, do better tomorrow." "In fact, there is no such thing." "He was utterly astonished, of course." These phrases, we learned, modify the verbs. *In fact* modifies *is; of course* modifies *was.*

In an exactly similar way prepositional infinitives are used to modify verbs:

1. *To tell* the truth, I *don't know.*
2. Folsom, *to be* sure, *was* not present.
3. Well, *to make* a long story short, I *will say* that three of the company never returned.

Such infinitives often modify an understood verb.

To be brief, (I *will say* that) they all died.

146. Confusion with nouns. Never jump to a conclusion about any infinitive. Look the sentence over carefully before deciding. Sometimes careless pupils think that a noun is an infinitive just because it happens to have *to* before it.

1. I was just getting to sleep.
2. I am going to sleep ten hours.

In the first sentence *sleep* is a pure noun; in the second sentence *sleep* is an infinitive, the object of *to.*

Exercise

Prepare written work on all the infinitives in the following selections, following the Model in the last lesson.

1. This seems to be the proper moment to realize how completely the term "aeronaut" has changed its century-old meaning. Until recently only the balloonist might still claim to be a true aeronaut, fearless of the elements, rising to extreme altitudes, and traveling long and far. And though ballooning has lost some of the fascination it used to have, yet it remains for the simple, old-time, wind-driven gas-bag to give us the lure of sailing into limitless space.

2. To be sure, it seems to be perfectly safe.

3. Glumdalclitch happened to be at the other end of the room, and the queen was in such a fright that she lacked presence of mind to assist me. But my little nurse ran to my relief and took me out, after I had swallowed above a quart of cream. I was put to bed. The dwarf was soundly whipped, and, as a further punishment, forced to drink up the bowl of cream into which he had thrown me; neither was he ever

restored to favor. This is the way he contrived to play his scurvy trick upon me: he had watched for an opportunity when Glumdalclitch was at the sideboard, had mounted the stool she stood on to take care of me at meals, and had wedged me into a marrow-bone above my waist. It was nearly a minute before any one knew what had become of me, for I thought it beneath my dignity to cry out.

4. Well, to be perfectly frank with you, I haven't any money.

5. I am now about to tell you one of the oddest things that ever occurred to prevent a man from realizing his ambition. Do you care to hear it?

6. "Day is the time to sleep," thinks the possum; "and if owls want to share my bed and roost upon me, all right." I left him to finish his nap.

7. During the hour of this lesson the Jewish girl was allowed to learn her geography, or to work her sum for the next day.

8. And, to conclude, he is too nervous for such an undertaking.

9. The wife of the Viking lived in constant pain and sorrow. Her heart clung to the little creature, but she dared not explain to her husband the circumstances in which it was placed. He was expected to return shortly; and were she to tell him, he would very likely, as was the custom at that time, expose the poor child in the public highway, and let any one take it away who would. The good wife of the Viking could not let that happen, and she therefore resolved that he should never see the child, excepting by daylight.

LESSON 34

THE MORE DIFFICULT GERUNDS

147. The difference between gerunds and nouns. Lesson 25 took up Gerunds. They are much more like nouns than infinitives are, for they are commonly modified by adjectives and possessives placed before them, and are frequently the objects of prepositions.

1. Prevented his *being* popular.
2. The cause of the ship's *stopping*.
3. Will cure without *poisoning*.
4. By *separating* the sheep from the goats.
5. We approved of their *dividing* into squads.
6. A custom of five years' *standing*.

Gerunds, indeed, sometimes grow into pure nouns.

1. In good and regular *standing*.
2. A man of sound *understanding*.
3. His *failings* leaned to virtue's side.
4. Saved all his *earnings*.
5. Hurt my *feelings*.
6. A good *opening* for a business.
7. Dressed in warm *clothing*.
8. A great *liking* for that fellow.

The only test by which we can decide in such cases is this: "Does the word name an action?" *Earnings* is not the name of an action, but means "the money that has been earned"; *failings* does not name the action of failing, but means "weaknesses"; *clothing* comes from a verb, but it means "a protection worn on the body"; *liking* may mean "the act of being fond of." In case of doubt call the word a gerund.

148. Phrasal gerunds. Either active or passive gerunds may consist of two or three words.

1. He resented *having been seated* so far back.
2. We charged him with *having stolen* the watch.
3. He is accused of *having been bribed.*
4. She told of his *being discovered.*

149. Gerunds with *worth.* In "That is worth ten cents" *cents* is adverbial, modifying the predicate adjective *worth.* In "worth knowing", "worth thinking about," etc., we have a similar case: the gerunds are adverbial, modifying *worth.*

150. Understood prepositions. Several centuries ago people commonly said, "I'm going on fishing", "went on hunting," using gerunds after the preposition *on.* These were slurred down to "a-fishing", "a-hunting," and now the preposition has disappeared. It must be supplied before we can explain "going swimming," etc.

151. Participles that look like gerunds. We have a gerund in "He didn't like my *talking* so loudly"; it is modified by the possessive *my* and is the object of *did like.* This is clear. So we clearly have a gerund in "listened to their talking." But in "listened to the men talking" *talking* is a participle modifying *men.* With a possessive pronoun we are more likely to use a gerund.

1. William told of his cheating.
2. Excuse my passing in front of you.
3. Have you heard about his making the team?
4. We don't know of their ever failing.

With nouns we are more likely to say, using participles:

1. Have you heard of a dictionary being used?
2. Do you know of the Express ever being two hours late?
3. He told a yarn about the steamer coaling in twenty minutes.

152. Gerunds compounded with nouns. When the gerund comes first, the compound is a noun: *voting-booth,*

turning-point, steering-gear. Suppose you read about "a sleeping man in a sleeping bag"; the bag appears to be sleeping as well as the man. Yet it is really "for sleeping in"; *sleeping* is a gerund; the hyphen should be used to prevent confusion.

When the gerund comes last in a compound, it is the important part; the compound is a gerund: *rail-splitting, line-bucking, fly-fishing.*

153. Gerunds not compounded. Just as any noun may sometimes be used to describe another noun (*fountain pen, a telephone message*), so gerunds sometimes describe nouns —as in *a spelling test, for selling purposes.* These are not participles, for a test never does any spelling, nor does a purpose do the selling; they mean "a test for spelling", "for purposes of selling."

Exercise

Prepare written work on all the gerunds in the following selections, saying whether each is active or passive and giving its construction. Be sure that you put no participles in your list. It is worse to include a participle than to omit a gerund.

1. But Catherine cooled him by showing him how much earlier he would have found her by staying quietly at Tergou than by vagabondizing all over Europe.

2. The Morgan banking business finally became a controlling factor in American finance.

3. I attempted to persuade him of the naughtiness of showing reluctance to meet his father; still he obstinately resisted any progress toward dressing, and I had to call for my master's assistance in coaxing him out of bed.

4. More than once, in climbing apple-trees, I have put my hand upon a tree-toad, not distinguishing it from the patches of gray-green lichen upon the limbs. But there is less of wonder in the tree-toad's ability to change his colors than in the way he has of changing his clothes. He is never troubled with the getting of a new suit; his labor comes in caring for his old ones.

5. The wife told of her husband's delight when he learned that the children were studying planting and cultivating gardens. For him the only tilling of the soil, which he had loved so well back in Italy, had been excavating for the new subway. At night he heard with joy and pride his children tell of the plants they were growing.

6. The traditional instance of the coming of luck to Nassau as a result of an American situation was, of course, the blockade-running of the Civil War. Then ship masters and owners from the Bermudas and the Bahamas made tall money and took tall chances in getting cotton out from Richmond. Reading the narrative of these flights, as a certain king-captain of them all has written them down, is like reading an Odyssey.

7. Although he kept looking about for any possible way of increasing his income, the only method he could find for bettering his condition was the very humble occupation of ushering in a movie theater.

8. The next morning, after being refreshed by a long sleep, he apologized for having acted so unreasonably.

9. If California ever becomes a prosperous country, this bay will be the cause of its prospering. The excellence of its climate, which is as near to being perfect as any in the world, the fact of its affording the best anchoring that is to be found on the whole coast—all fit it for becoming a haven of first importance.

10. After having pointed out how dangerous their quarreling might be, we quit trying to make any further effort toward stopping their continual wrangling.

11. The Dutch made the natives of those islands stop raising food-products for their own use and spend all their time in producing what was needed for the Dutch to make money.

12. Because of the boys' recklessness in turning that dangerous corner their coasting privilege was taken away.

154. Spelling. a. Contractions. In ordinary talking we seldom say "did not," but contract the words to "didn't." In writing this contraction we use an apostrophe where the letter *o* is omitted. Similarly "have not" becomes "haven't." No *e* has been put in *haven't; e* is not making any sound; it is as silent as it was in *have;* it simply stays there. No letter or sound is added in making any contraction. It is always a case of taking out letters and showing the omission by an apostrophe. The only irregular contractions are of "shall not" and "will not." It would be regular to write "sha'n't,"

and this is sometimes done; but the simpler form, now common is *shan't*. For "will not" we have *won't*.

have + not = haven't
did + not = didn't
are + not = aren't
was + not = wasn't
should + not = shouldn't
would + not = wouldn't
does + not = doesn't
shall + not = shan't
will + not = won't

More conversational are:

it + is = it's
what + is = what's
who + is = who's
I + am = I'm
you + are = you're
we + are = we're
they + are = they're
we + will = we'll
I + will = I'll
I + have = I've
you + have = you've

If we need to report free-and-easy talk, we may use:

where + is = where's
I + had = I'd
I + would = I'd
you + would = you'd

b. Troubles with *ou*. Here are the principal "ou" troubles:

f o u r
f o u rteen
th o u gh
d o u ble
tr o u ble
of course not
the ship's course
thorough
shoulder

LESSON 35

Punctuation, Rules 1 and 2

NOUNS OF ADDRESS, YES AND NO

155. What punctuation is. There was a time when the world got along without any marks of punctuation. Some Greek manuscripts were written without even periods or capitals. How difficult these were to read may be guessed by an experiment with our own language:

but this isnt that kind our skinner interrupted no other kind will do skinner this is to be a schooner yacht a what cappy shrilled a yacht eighty five feet over all eighty five grandmothers why what does that boy want of a yacht

So the scribes in the middle-ages developed ways of making reading easier by separating the parts of a manuscript. For one thing they divided a book into chapters, and made the different parts of a chapter stand out by writing them as separate blocks—indented paragraphs. Then they marked the end of a complete sentence by a big comma and began the next sentence with a large letter. These devices answered fairly well. Readers had time to spare in those days and did not mind going a little slowly and stopping to make sure what the sentences meant. But the scribes helped them still further by showing the principal points of separation in meaning within the sentence: they marked off clauses by slanting lines or colons. Thus punctuation has been from the beginning a set of devices for showing a reader in what way and to what extent the parts of a composition are separated in meaning.

156. Punctuation rules are made by publishers. Readers could have got along after a fashion with no more

than commas and colons if these had always been used in just the same ways by all the monks who copied books. But there was no general agreement as to what the marks meant. In a monastery in Italy the end of a sentence was shown by a comma; in Greece a period was used; in France a semicolon. So that an English monk in an abbey library might get used in one book to commas at the end and semicolons within a sentence, and then find in the next book that commas were used within and a semicolon marked the end. There was no general code agreed upon by the whole world.

When printing was invented (1450) and books became very much more numerous, the publishers wanted a uniform code. Uniformity was a business necessity for them. Within twenty-five years a thorough code had been got up by a firm of printers in Paris. Printers in Italy and Holland and Germany were studying each other's systems. Each office had to work out a complete program for its own books, but each was eager to follow any custom that seemed to be generally accepted. The period was very early adopted everywhere to show the end of a sentence. The semicolon, strangely enough, was in frequent use as a question mark (as it still is in Greek texts). Since this was confusing, some ingenious printer tried turning it upside down (⁏), and this, with a little ornamental flourish, became (؟). The effort for uniformity was long and difficult, but by 1700 was to a great extent successful. During the next two centuries there were gradual improvements, mostly in the way of getting rid of unnecessary marks.

157. Avoid old customs. Punctuation is entirely a matter of common custom—changing slowly to be sure, but always changing somewhat. And just as in the case of clothes there are old fashions and new—what is suitable for a conservative old gentleman is not proper for a schoolboy—so in punctuation there are a few old customs that young people of today should not try to follow. The facts of modern usage we shall try to learn in seventeen lessons. How practical this knowledge is may be judged by the fact that the huge catalogue

of one of our great mail-order houses is scrupulously punctuated according to modern usage; the firm has found that it pays to be correct in its printing. The "leaders" for good moving-picture films are usually punctuated very carefully in accordance with recent customs.

158. The rules cannot be understood without a knowledge of grammar. The rules cannot be explained to a student or used by him unless he has a good knowledge of grammar; that is why we have studied some constructions so thoroughly and shall take up others in the succeeding lessons.

159. Practice, not rules, is the important thing. As a matter of convenience we shall have twenty "rules," but these are only so many items in the one plain law: "Separate what is not closely connected in meaning." The so-called "rules" are of no use in themselves, are not to be committed to memory, but are mere explanations of how to insert marks in the "Leaves" of unpunctuated sentences. All the benefit comes from that practical work. Study the examples closely. Most of your knowledge is to be got from them.

160. The end of the sentence. There are three ways of marking the ends of sentences.

1. Every sentence that makes a statement or gives a command ends with a period.

2. Every sentence that asks a direct question ends with a question mark.

Do you think it will rain tomorrow?

But if a sentence makes a statement that a question was asked, and quotes that question only indirectly, it ends with a period.

1. I asked whether he thought it would rain tomorrow.
2. We want to know what you are doing.

3. If a writer wants to indicate that a sentence shows strong emotion, he puts an exclamation mark at the end.

What a tremendous undertaking this is!

Often some word that shows the emotion (an interjection) is placed at the beginning of a sentence.

Alas! we found that the report was only too true.

An exclamatory word may be followed by an exclamatory sentence.

Good heavens! look at that flock!

If the interjection is spoken in close connection with what follows, simply a comma may be used.

Oh, what a sight it was!

It is understood that part of the work of punctuating all the exercises in this book is to close the sentences properly.

161. Rule 1. A noun of address is set off by commas.

1. Do you think, my dear sir, that I am a beggar?
2. William, whose hat is that?

162. Rule 2. A comma is placed after *yes* and *no*.

1. Yes, you may.
2. No, not if I have my way.

Comment

Sometimes a semicolon, or even a period, is placed after *yes* and *no*. This is done because the author wishes to show that the word was spoken more like a complete sentence.

1. Yes; when will he call?
2. No. Don't make such a request again.

Exercise

Punctuate the sentences on Leaf 1. Never begin to punctuate one of these sentences until you have read it through.

LESSON 36

EACH PARAGRAPH IS ABOUT ONE TOPIC

163. There can be no rule about length. An ordinary school theme of about 300 words that contains no dialogue should seldom be arranged in fewer than three paragraphs, seldom in more than five. There is no rule about this, any more than there is a rule about how many stories a house may have: some summer homes have one story, and city residences may have four or five; there may be basements and sub-cellars and attic bed-rooms. So there might be a good theme in one paragraph, or there might be some peculiar excuse for twelve paragraphs. A story written as a four-paragraph theme might belong all in one paragraph if it were an episode in a chapter of a novel; and, vice versa, a long paragraph in a history might better be broken up if written as a separate composition.

164. Paragraphs in written tests. A brief class test (say of fifty words) should usually be written as one paragraph. Would there ever be a reason for making a division? Yes, if you wished to show that what you say is in two parts, two "thought groups." Suppose the question to be "Why was the King angry?" Perhaps he was angry for two very different, unrelated reasons:

1. Because he lacked his son's help.
2. Because he was disgraced by his son.

Hence two paragraphs will show at a glance that you have read thoughtfully and can express yourself clearly. Often an assigned topic is "double-barreled"—like "Where did the

hunter meet Ellen? Why was she there?'' Two paragraphs will show at a glance that you are answering intelligently:

1. A few items of description to show that you have read attentively.
2. A statement of what brought the girl to the meeting place.

Or a topic may suggest a brief debate: ''Did Sir Roger believe in witchcraft?'' Two paragraphs show at once that you understand the two sides of the question:

1. In one way he did.
2. In another way he did not.

Such paragraphing shows that your thought is in two divisions.

If you were writing a longer account of a King's feelings toward his son, you might need a third paragraph to tell about his suspicion, and a fourth to describe the reconciliation. If you were outlining the story of ''Snowdoun's Knight at the lake'' in a 300-word theme, you might wish to show four divisions:

1. How he reached the lake.
2. How he got to Ellen's Isle.
3. How he was entertained.
4. How he left.

165. Paragraphs in themes. A paragraph shows the main parts of your composition. It is to your theme what a chapter is in a book. It usually shows: (1) a new place, (2) a new time, (3) a new character. It is likely that when you come to ''As soon as we reached the grounds'' or ''On the following morning'' in your narrative, you should be beginning a new paragraph. After you have explained to us how nervous Mr. A was about burglars, you should put Archie B, the practical joker, in a second paragraph if you are going to tell about him at any length. A new character deserves a new paragraph. This is the reason why, when we are writing dialogue, we must put each speaker's words, with what we say about his speech, into a separate paragraph.

I showed the lad another orange, keeping it out of his reach. "Who has taught you those fine words, my bairn?" I inquired. "The curate?"

"Hang the curate and thee! Give me that," he replied.
He jumped at the fruit; I raised it higher. "Who's your master?"
"Devil daddy," was his answer.

A 300-word story, if told in dialogue, might contain two dozen paragraphs; but otherwise it will naturally fall into three or four divisions. Here are two possible outlines for "McGruder's Temptation"; one shows three paragraphs, the other five.

1. Why McGruder needed money so badly
2. The chance to steal it
3. The accident that saved him

1. Why McGruder needed money so badly
2. How Timothy thought he was a hero
3. McGruder steals money
4. Timothy speaks of "darn fool thieves"
5. McGruder secretly restores the money

166. Beware of an "introductory" paragraph. Since a story ought to begin by telling us something of the "setting" —the time, place, circumstances, kind of characters—many pupils fall into the habit of writing an "introductory" paragraph for that purpose. But this is likely to be uninteresting and unnecessary. The time and place can be indicated in a sentence. When you are outlining a theme, don't think of the first paragraph as an "introduction." Start your real work at once, making the first division one of the parts of the whole, giving us some action, getting somewhere. Some pupils feel that the first sentence, if it announces the setting, deserves to be made into a little paragraph; but it probably deserves nothing of the sort. It is almost sure to be only a beginning of the first paragraph.

Many years since, some time before the French Revolution, my uncle passed several months at Paris.

That is not a paragraph. It is the beginning of a paragraph which will go on to tell what the conditions were in Paris.

The light-house that I am going to describe stands on the sand-dunes, only a few feet above the breakers, at the tip of Cape Hatteras.

That is not a paragraph. It is the first of several sentences that are all going to describe the location. It is usually better to have the first paragraph accomplish some real part of the work of the theme—perhaps a fourth or a fifth of all you intend to do.

But sometimes a writer may decide to begin with a two-line paragraph.

Anyone in the neighborhood would tell you that Steffner was the stubbornest man. His place looked it.

That may be a paragraph with a purpose, announcing that the story is all about a stubborn man, and introducing a description of his stubborn-looking home. Another author begins a story with this sensational paragraph:

Crack! crack! crack! crack! crack!

This may be a dangerous model, but it has one merit: it suggests sound, motion, action; something is going on.

167. Know what each paragraph is about. Decide in advance what your paragraph is going to be about, so that each sentence shall do its part, shall help to bring out that one topic. This will be rather hard unless you have also planned how many paragraphs you are going to have, and what each is to be about. Before beginning to write a theme jot down the three or four or five titles for the paragraphs that you expect to have. This will keep you straight while you write the first paragraph and the second one. Then if you wish to change your plan for the third paragraph, change it. But know what you are about. Realize what one particular "job" that third paragraph has, so that each sentence may do its part. See clearly before you begin the fourth paragraph what its one purpose is, and carry out that purpose.

168. Beware of a "conclusion." When you have

reached the end, stop. Don't feel it necessary to write a "concluding paragraph." These notions of "introduction" and "conclusion" come from noticing magazine stories which are 3,000 or 5,000 words long—ten or twenty times the size of your themes. There is no room, no need, for a "conclusion" of so short a composition.

Exercise

Write a brief title for each of the following paragraphs. Each title must show clearly what one topic the paragraph is about. Don't mention two topics. The first paragraph may tell about beads and paint and colored clay and patterns; but what *one* idea is it *all* about? Make your titles definite. For example, "Clothing" is so vague that it is untrue; there is nothing in the paragraph about real clothing. "Savages have very little clothing" is not the main idea; such a title would show that you have not got the point. A good title would prove that you have noticed that the end of the first sentence, the end of the third sentence, and the end of the fourth sentence are all driving at the same idea. What is that one idea that the author keeps repeating? That idea should be your title. In the case of the second and third paragraphs "Vanity" is in a vague way the topic of both, but "Vanity" would not be a sufficient title for either. What one particular idea is emphasized in each paragraph?

I. Clothing for Ornament

If we go to the warmest regions of the earth, where the natives wear little or no clothing, we find that what they do wear is not for the sake of protection at all. In many cases the entire clothing of a savage consists of a highly decorated apron and a few strings of beads. Sometimes the body is covered with oil or paint of some sort, which has not the slightest value as a protection. There are regions of the earth where colored clay or paint is plastered thickly on the body in order to shield it from the bites of insects, but even this does not explain why different colors are used, and why these are laid on in patterns or pictures.

If we try to find out why the body is decorated in this way, we discover that it is because of vanity. Vanity is one of the strongest feelings that can be found among savage peoples. It is not confined to them, but perhaps they show it most simply and directly. It is probable that the first men on this earth dwelt in a warm region where clothing was not needed for protection, and that the clothing which they gradually learned to wear began in the form of ornament. It is quite likely that the very beginning of clothing consisted in the painting of the body.

The vanity of savages is sometimes laughable. A negro chief will wear a tall hat, which he has bought from a trader for a large sum, no matter how uncomfortable it makes him, because he knows that all the rest of his tribe envy him and wish that they had one. It makes him a man of importance in his tribe. He may even come to be named after his fine ornament and be called "man with a hat," or have some other title, depending upon his peculiar decoration, which gives him a feeling of distinction.

All this gratifies his vanity. He will go through the greatest discomfort for the sake of being thus pointed out. Among some of the tribes living in the hottest countries a rich man will try to show how wealthy he is by wrapping around his body all the cotton cloth that he owns. Sometimes, when receiving European travelers, a negro chief has been almost smothered in his riches; strips of cloth have been wrapped about him until there was no room for his arms to hang down, and they have stuck out almost straight from his body.

Of course, not all this ornamentation can be called clothing. In one district in Africa a woman is considered very distinguished if she wears upon her ankles a number of copper rings. Sometimes they come up above the knee, and are so heavy that she can barely shuffle along. These metal rings become so hot in the rays of the tropical sun that water has to be dashed over them occasionally in order to cool them off.

Again, in other parts of the world, women wear as earrings heavy copper ornaments, which so stretch the lobe of the ear that it rests upon the shoulder. Many other instances could be given of the vanity shown by savages; but we must remind ourselves that while rings running through the nose are not popular with us, it is not at all uncommon to see rings attached by piercing holes through the lobes of the ear.

It must be admitted that the original purpose of clothing was ornamentation quite as much as protection. And even when protection came to be the main reason for covering the body, the idea of decoration was always present. The patterns which were formerly painted or tattooed on the skin were painted or woven upon the clothes. Today much of our apparel is designed to make a beautiful or fashionable appearance rather than simply to afford protection to the body.

II. Mr. Babcock's Clients

Some time after breakfast Mr. Martin returned to his room and pulled from under the bed a squat trunk, covered with horsehide, which he had brought from Pennsylvania when he migrated West at the age of eighteen. From his trunk he took a big, finger-worn, time-stained envelope, full of documents, which he thrust into the inner pocket of his faded coat. Then he drove to Plum Hill in a lumber wagon with a board laid across its box for a seat.

The nearly springless vehicle bumped and jolted fearfully over the hard, uneven dirt roads. When the jolting became unendurable Martin stood up, planting his feet far apart. After his bones settled back into a normal state, he sat down again and clattered on. By urging the shambling plow-horses as much as was prudent he made the four miles to Plum Hill in forty minutes.

Truman A. Babcock's office was on the west side of Main Street, in a small, one-story brick building, which was divided longitudinally into unequal parts. The broader part was occupied by a barber's shop, leaving a scant six feet of width for Mr. Babcock's quarters, which were furnished with a large safe at the further end, an ancient black-walnut table with a nest of pigeonholes above it, and two plain chairs.

When Martin entered, the usurer occupied the chair in front of the table and was carefully figuring over, for the third time, the discount on one hundred and eighteen dollars for ninety-three days at the rate of twenty per cent a year. He had agreed to discount young Varnum's note for that amount and time at that rate, provided the young man could get his mother to secure the instrument by a chattel morgage on her household furniture. As the young man was in a deuce of a mess, Mr. Babcock considered it likely his mother would consent.

He was a lank, awkward, neutral-looking person, with large hands and feet, straw-colored hair and a bushy mustache. His eyes were set close together and slightly crossed. When, at the sound of the opening door, they encountered Martin's one flaming organ of sight, a rather startled look appeared in them, and the usurer hastily swallowed his prominent Adam's apple. There was something about this gaunt, round-shouldered, work-gnarled, wire-bearded, one-eyed man—well, something that had a decidedly unpleasant suggestion.

THEME 10

The teacher will read an account of how a recruit was obtained for the United States Army. Supply a title. Use the outline given by the teacher if you have no plan of your own that you like better. Notice especially what is said about that damaged motorcycle; we don't know the truth until the end of the story, *and then we are told very briefly.*

LESSON 37

Punctuation, Rules 3 and 4

the series, appositives

169. Separate what is not closely connected in meaning. All punctuation is based on one simple principle: "Separate the parts that are not closely connected in meaning." All our Rules and Comments simply explain the different kinds of "separation in meaning." Rule 1, for example, dealt with nouns of address, which are by nature very disconnected; they are mere signals to get someone's attention; they must be set off by commas. Rule 2 dealt with *yes* and *no,* which are almost like little sentences, meaning that the speaker agrees or disagrees before he goes on; they are so disconnected in meaning that they must be set off by commas. So Rule 3 in today's lesson deals with words which are set down as disconnected items; and Rule 4 tells us (what we already know) that appositives, loosely put next to a noun or pronoun, must be set off by commas.

All punctuation within a sentence shows some kind of separation. And there are really only two kinds of separation: (1) of items in a series, (2) of words that do not modify closely.

170. Rule 3. Words used unconnectedly in a series are separated by commas.

1. A huge, swarthy, piratical fellow appeared at the door of the inn.
2. The machine was painted a brilliant red, upholstered in green leather, and trimmed with brilliant brass-work.

Comment

The "comments" under these rules are intended to be such conversational help as a teacher might give in the class-

room before assigning a lesson. You may have noticed that a rule for extracting cube root is more useful after it has been talked over and illustrated. It is so with rules for punctuation.

1. Such pairs of adjectives as

pretty little flower, queer old codger

are not separated by commas. This is because they are thought of as one solid modifier, not as two separate descriptions.

2. There may be a series of pairs.

The school will furnish books and stationery, bedding and towels, medical attention and hospital service.

3. Ordinarily no commas are to be used when the items of the series are connected by *and* or *or*.

1. He was peevish and irritable and generally disagreeable.
2. One or the other of you must go.

4. When *and* is used only between the last two items a comma must be used with it.

This was an expensive, thankless, and dangerous undertaking.

The comma is used with *and* in order to make it clear to a reader's eye that each item is of the same importance as the others, and that they are all used alike. If no comma is used, the series looks like $x+(y+z)$. We want it to look like $x+y+z$. (A few periodicals do not follow this rule, but the majority do, and all recent manuals give it.)

Ordinarily no comma is placed before *and Co.*

Brown, Schwartz and Co.

5. No comma is placed after the last adjective of a series, nor after the last noun of such a series as

Upon the chairs, the table, the desk, and the mantel were heaps of dusty magazines.

171. Rule 4. Nouns in apposition are set off by commas.

1. Tenney, the first-baseman, made a safe hit.
2. Yucatan, the country in which so many ruined temples have been discovered, has recently built over a hundred miles of railway.
3. At Wheeler's, a mountain resort, we spent two weeks.

Comment

1. Titles and degrees are often written as appositives.

Winston Churchill, Esq., has registered. James P. Holt, Ph. D., has been made a professor.

2. Some appositives are so commonly used, and in such close connection, that they are not separated by commas.

1. The poet Milton.
2. The Apostle Paul.
3. My son John.
4. His uncle Charles.
5. I myself.

3. Sometimes an appositive has "or" before it.

Caoutchouc, or india-rubber, is at first a milky sap in a tree.

4. In the following the italicized words are *not* appositives and are *not* set off.

1. Then Lincoln appointed McClellan *commander.*
2. His father's death made Macbeth *Thane of Glamis.*

Exercise

Punctuate the sentences on Leaves 2 and 3.

LESSON 38

RELATIVE PRONOUNS, RESTRICTIVE

172. Clauses which mean "that particular." Compare the following sentences, any one of which might be used to point out the pitcher of a visiting baseball team:

1. The *stoop-shouldered* boy is their pitcher.
2. The boy *with stooping shoulders* is their pitcher.
3. The boy *who has stooping shoulders* is their pitcher.

In each case we are pointing out "that particular" player, so as to distinguish him among the crowd of strangers. He may not be specially tall or short, may not have red hair; his uniform is no dirtier than those of the other players: he may not be doing anything in particular that we can easily speak of to mark him out. But he is differently built in the shoulders, so that we can "particularize" him by that feature and readily point him out to a friend. The idea of "stoop-shouldered" is an important part of what we are saying; if the friend did not hear it, he would not know which boy was their pitcher. The "stoop-shouldered" idea very closely restricts our meaning.

173. Relative clauses. It is exactly this homely, common-sense idea that is back of every analysis of restrictive or non-restrictive. And we may modify restrictively by using (1) an adjective, (2) an adjective phrase, or (3) an adjective clause.* An adjective clause is a group of words, containing a subject and a verb, that is used like a single adjective. We may say either

a *tall* man	an *easy* lesson	the *fading* light
a man *who is tall*	a lesson *which is easy*	the light *that is fading*

* For the sake of brevity and simplicity "clause" is understood to mean throughout the book "subordinate clause."

Who, which, and *that,* when used in this way, are called "relative pronouns," and always form "relative clauses," which are always in their nature adjective clauses. *Who* has an accusative *whom,* and all have a possessive form *whose.*

Why do they always form adjective clauses? Because they always refer to nouns or pronouns. The noun or pronoun to which a relative is attached is called its "antecedent," meaning "the word that goes before." *Man* is the antecedent of *who; lesson* is the antecedent of *which; light* is the antecedent of *that.* In "He who hesitates is lost" *he* is the antecedent of *who;* the clause is *who hesitates.*

174. Restrictive relatives. In the following sentences the clauses are italicized. All are closely restrictive, for they mean "that particular person who" or "that particular thing which."

1. I came to that part of the field *in which the corn had been trampled on.*
2. He asked the people *that were standing close to him* not to crowd so much.
3. I had to trust myself to that guide *who seemed less dishonest than the rest.*
4. The animal *whose noise kept me awake more than all other noises combined* was the loon.
5. The president *whom I most admire* is Lincoln.

In each of these sentences we may put "that particular" before the antecedent and find that it fits. It is "that particular part in which", "those particular people that", "that particular guide who", "that particular animal whose noise," "that particular president whom."

Very commonly a restrictive relative means "that particular kind of" or "that kind of."

1. He picked me up with the caution *that a man uses in handling a dangerous animal.*
2. A fellow *who has never had to earn a penny for himself* does not understand the value of a dollar.

3. The book *which interests me most* is one that doesn't try to improve my morals.
4. A woman *whose conscience lets her lie to a street-car conductor* may punish her daughter for lying about a postage-stamp.

These sentences mean "the kind of caution that", "that kind of fellow who", "the kind of book which", "the kind of woman whose."

We should destroy the sense of such sentences if we took away the clauses, or should quite alter the meaning. It means nothing to say, "He picked me up with the caution." To say that "a woman may punish her daughter for lying" is so much a matter of course that it is not worth writing down, but there is some point to the sentence when it is about "that very kind of woman who lies herself." To declare nowadays that "The president is Lincoln" means nothing at all.

Exercise

Write a list of all the restrictive relative clauses in the following sentences, and say why each is restrictive. Follow the Model.

SENTENCE	MODEL
1. As I knocked over the ruffian who stood nearest to me, I felt in my mind that "red" which flames up in a man whose wrath has been set loose.	1. Who stood nearest to me modifies ruffian; it means "that particular ruffian who." Which flames up in a man modifies "red"; it means "that kind of red which." Whose wrath has been set loose modifies man; it means "that kind of man."

1. The half-dollar that I found may not be the one that you lost.
2. The wheels which the two racers used were mounted on ball-bearing rollers, or "home trainers," and fastened in an upright position.
3. They had that air of self-conceit that is never seen in the true gentleman.
4. At the time of which I am speaking this neighborhood was one of those highly-favored places which abound with chronicles of great men.

5. A man who thinks like that will not understand the ideas that are expressed by the writer from whom we are about to quote.

6. Cross-country running is safe only for those whose hearts have been thoroughly tested by a physician.

7. The chains that held my left leg were about two yards long.

8. We wanted to buy a horse that would carry either single or double.

9. The opinion that a man forms of his own cleverness is very likely to be based on the opinion that his family has of him.

10. In the judgment of those whose opinion is worth while these bonds are a mighty poor investment.

175. Spelling: some words with queer pronunciations. Some common English words are very queerly pronounced. You can remember the spellings by thinking of the words as if spaced out for an unnatural pronunciation.

Wed-nes-day	an-swer
mar-ri-age	sol-em-n
car-ri-age	wo-man

On *Wed nes day* we drove in a *car ri age* to the *mar ri age*. The man solemnly promised, and the woman answered.

The *eau* in *beautiful* has a queer sound. The "know" in *knowledge* has been shortened in sound. The plural of *woman* has strangely altered in sound, but the only change in spelling is the one seen in *man, men: woman, women*. The spelling of some long words can be best remembered by thinking of them with a different accent. Pronounce the following to yourself, making your voice hit the heavy-type syllables:

ne-cess-a-ry	pa-ral-lel

Other words are often wrongly pronounced in a slovenly way, as if some letters had been lost or shifted.

govern ment	Saturday
arctic	quarter
arctics	corner
Feb-ru-a-ry	used to
par-tic-u-lar-ly	

LESSON 39

CONSTRUCTIONS OF RELATIVES

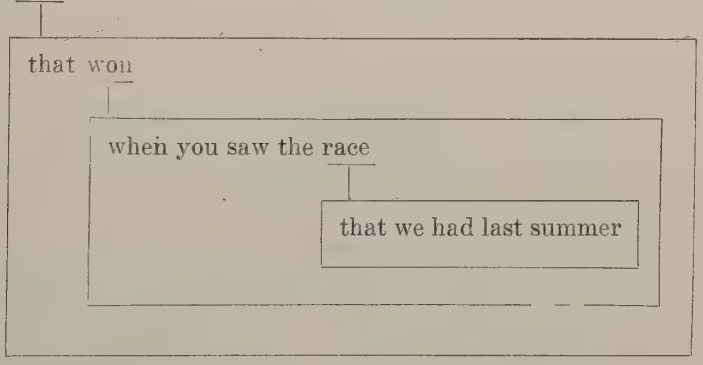
176. Constructions of relatives. Every relative pronoun has a construction in its own clause. In "who gave up his life" *who* is the subject of *gave;* in "whom he despised," *whom* is the object of *despised;* in "for which he had taken out a patent" *which* is the object of *for;* in "whose leaves he turned rapidly" *whose* is possessive, qualifying *leaves.* You can never be sure of the construction of a relative until you have mentally lifted the clause out of the sentence and looked at it by itself.

Ask a person who is unfamiliar with relatives about this sentence: "The price that he paid was over $5000." He will probably say that *price* is the object of *paid,* because the sentence means that he "paid a price of over $5000." But ask him what the relative clause is, and he will answer "that he paid." Ask him the construction of the relative *within this clause,* and he will have to reply "object of *paid.*" Then ask him what was left in the sentence after he took out that clause; he must say, "The price was over $5000." And now what is the construction of *price?* It is the subject of *was.*

177. First take out the clause. There is only one possible way to understand a sentence that contains a clause—first remove the clause. Even pupils who have had a good deal of practice will continue to give foolish answers unless they first think to "remove that clause"; and pupils who have never studied relatives can very soon give sensible answers if they will always "take out that clause first." For a clause is a kind of little sentence within a sentence; it has a subject and verb of its own; it may have all kinds of objects and long, complicated modifiers; it may have clauses within itself, and there may be a clause within a clause that is within a clause. Not

until we have learned to begin at the outside and to go to the innermost clause one step at a time can we know surely how a sentence is put together.

Perhaps you are thinking that such a series of clauses would be written only by learned essayists. No, they are not uncommon even in easy-going conversation—for example: "Oh, well, the boat that won when you saw the race that we had last summer wouldn't have a show this year." The sentence is arranged like this:



When the picture like that is drawn, we can see at a glance that *boat* is modified by a clause, that a word of that clause, *won*, is modified by a clause, and that within that clause *race* is modified by a clause.

Make pictures of that kind in your mind. The easiest way to picture relatives is to think of the clause as a group of small words hanging down from the principal words—

HE PUT UP A MAP

that had red lines on it

The grammatical name for these groups is "subordinate clause"; *subordinate* means "lower in importance."

178. The verb gives the clue. The great secret about getting the correct pictures of clauses is to begin with verbs. It is always the verb that is of first importance; the clue is always given by the verb. Every verb has a subject. As soon as you have a verb and its subject, you can easily tell what modifiers and objects and predicates belong with them; then you have a complete clause. If you find another verb within the clause, that almost surely means that another clause is to be accounted for. There may be a compound verb (two verbs with the same subject), but the maxim to have always in mind is "One verb, one clause."

Exercise

Write a list of all the relative clauses in the following sentences; say what each clause modifies, and give the construction of each relative. Follow the Model.

SENTENCE	MODEL
1. The peddler who sold me the knife that you are using was an old Armenian.	1. Who sold me the knife modifies peddler; who is the subject of sold. That you are using modifies knife; that is the object of are using.

1. The pistol which he pointed at the burglar who confronted him was not loaded.

2. The beauty and magnificence of the buildings that had been erected by the sovereigns of Hindostan amazed even travelers who had seen St. Peter's.

3. That fellow would never be called a good quarterback by any one who had seen the snappy kind of playing that they have at the big colleges.

4. In all the shops that we visited he would ask the prices of a lot of articles that he had no idea of buying.

5. He showed me an old rusty broadsword that had been used by a knight who died in the battle of which he had spoken.

6. There was not one of the judges who had the least knowledge of the customs of the millions over whom they had such boundless authority.

7. A man whose conscience is in good working order will seize every opportunity that is offered to advance himself.

8. He is a manager in whom we have every confidence, but from whom we can't expect many bright ideas.

9. We already have an income tax that is pretty well developed as to the attic. All that it needs is some lower stories.

10. In the big preparedness parade which took place in New York in May Digby Bell, the comedian, led a company that was made up largely of actors, theatrical managers, and playwrights from the Lambs' and the Players' clubs.

11. I used to know a theatrical manager who lived in San Francisco, and he knew a contractor who did a good deal of work for the city.

LESSON 40

OMITTED RELATIVES

Review for a spelling test the **ie** and **ei** words given in Lessons 14, 15, 16, 17, and 19.

179. Understood relatives are objects. Instead of saying "the race that we had last summer" we very commonly omit the relative, saying "the race we had last summer." So we are more likely to omit some of the relatives that appeared in the previous lesson, writing: "the knife you are using," "the pistol he pointed at the burglar", "the kind of playing they have at the big colleges", "all the shops we visited," etc. We cannot say, "The man sold me the knife was an Armenian," but do often say, "the man I like best" for "the man *whom* I like best." Omitted relatives are objects.*

We should be all at sea as to what words are doing in sentences unless we knew about "understood relatives." They are important enough for a whole lesson.

Exercise

Prepare a list of all the relative clauses in which the pronouns are understood.

SENTENCE	MODEL
1. The man who sold me the knife you are using was an Armenian.	1. [That] you are using modifies knife; that is the object of are using.

1. All it needs is a little oil; get the can you see under the seat.

2. The policeman we had on this beat last year was not nearly so pleasant as the one we have now.

* See note in the Appendix, page 366.

3. Think of the rule we had yesterday and see if you get the answer you ought to give.

4. The debates they hold in Congress may be very interesting reading for a man, but I don't see how a girl can be expected to get any pleasure out of them.

5. Five minutes' work a day on the part of each of them and closer attention to personal cleanliness would keep their rooms in very respectable shape.

6. Allow him to go ashore, if he so desires, in ports of the United States, but insist on his return from foreign ports with the ship he entered in.

7. The only evidences of the combat we have had have been vague rumors about tens of thousands of lives lost, and an occasional sight of some wounded stragglers from the front.

8. His friend the doctor had passed the crisis and was slowly coming back to the life he thought he had laid down forever.

9. The struggle he had to persuade his mother to give him permission lasted all evening.

10. After we had feasted on the contents of the box they sent us from home, we wrote a letter of thanks, trying to give them some faint notion of the pleasure they had given us.

11. The feeling I have about the question you ask me is not at all a pleasant one.

12. We like all the boating and tennis we get at this resort, but we certainly do hate the mosquitos we are bitten by every evening.

13. His country-seat abounds with everything he needs for studious retirement, tasteful gratification, or rural exercise. He puts no constraint upon either his guests or himself, but, in the true spirit of hospitality, provides everything his visitors need for enjoyment, and lets every one have the kind of pleasure he likes best.

14. All the wealth Captain Kidd ever buried would not tempt me to go out on a night like this in the crazy old boat he showed us this morning.

15. Just imagine the feelings I had when I discovered in the old coat I was throwing away the letter you gave me to mail seven months ago.

16. His nature is so perfectly honest that he cannot hide the dislike he has for the greasy food you set before him every day.

THEME 11

A good title is to be found, paragraphs planned, and a list of brief paragraph-titles given. These directions apply to every theme from now on, and will not be repeated.

When General Grant was a youth of sixteen, his father sent him to a county fair to sell a horse. His instructions were to ask $150, but to sell for $100 if he could not do better. Young Grant artlessly told a horse-trader just what his father had said. The trader offered $100. "That's what father said," answered Ulysses, "but I'm not going to sell for less than $175."

LESSON 41

Punctuation, Rules 5 and 6

Addresses and Dates, Parenthetical Expressions

180. Rule 5. The items in addresses and dates should be set off by commas.

1. Walt Whitman was born at West Hills, Long Island, New York, on May 31, 1819.
2. On January 3, 106 B. C., near Formiae, Italy, Cicero was assassinated.
3. This was mailed at Vancleave, Jackson Co., Miss., March 12th, 1915, at 3:30 p. m.
4. She lives at 202 Douglas Avenue, Hyde Park, Chicago.

Comment

1. Commas are not used between figures and the names or abbreviations that they modify, because *May 31, 106* B. C., *202 Douglas Avenue,* etc., are single items in the series. Nor should there be commas in

During the year 1906.

2. *Miss., Co.,* etc., are abbreviations; there are periods after them. And B. C., *p. m.,* etc., are usually written with periods. But *12th, 3d,* etc., are not abbreviations; there are no periods after them.

3. It is not necessary to put a comma at the end of a line in writing the address at the head of a letter, nor in addressing an envelope. If you write such an address in one line, commas are needed; they serve no earthly purpose at the ends of separate lines. A great many people still follow the old custom

of using them at the head of a letter, but the following form is better:

Mr. Eli W. Custer
27 Carolus Street
Manchester, N. H.
My dear Sir:

The periods after the abbreviations are always required.

4. The most common carelessness in school writing is the failure to use *two* commas. Notice that the rule reads "set off"; that means on *both sides*, and applies specially to names of states. **At Rutland, Vermont, we changed cars.**

Exercise

Punctuate the sentences on Leaf 4.

181. Rule 6. Set off by commas any adverb or phrase or clause which modifies loosely—that is, which is "parenthetical."

Comment

1. Since that unpleasant-looking word "parenthetical" is going to be useful to us all the rest of the year, we shall make sure now of just what it means. You are already familiar with some "parenthetical" adverbs: "There is, indeed, no other way." "We shall, perhaps, do well to think that over." Those adverbs are dropped in as side-remarks; the writer holds us up with a pair of commas to say, "And, by the way, I won't say flatly that this is true, but perhaps it is." He might have put his "perhaps" into parentheses —"We shall (perhaps) do well." You have seen appositive nouns and adjectives and participles set loosely alongside nouns and pronouns, pointed off by commas or parentheses or dashes. Any such "by the way" word is parenthetical, is called a parenthesis; and the two curves that sometimes enclose it are parentheses. "Parenthetical" is a formidable Greek word that means nothing more than "set alongside of."

2. No word is in itself parenthetical. No rule can say that "the word *however* must be set off"; it can only say, "If *however* modifies loosely, it is to be set off." We can seldom learn any rules as to what to do with words; we always have to think about meanings.

3. Rule 6 says that a modifier is to be set off "if it is parenthetical." Such adverbs as the following are very commonly parenthetical: *however, nevertheless, indeed, secondly, anyhow.* The commonest in themes is *however,* which is practically always to be set off; but *indeed* is quite as likely not to have a parenthetical meaning.

1. There is, however, one thing to be said on the other side.
2. It sometimes happens, nevertheless, that soldiers are cowards.

4. Phrases that are often parenthetical are *in fact, in the first place, after all, by the way.*

1. It is not to be supposed, of course, that he really meant it.
2. In the second place, many reports are exaggerated.
3. But then, after all, it's not so bad.
4. There is, in fact, a reason on the other side.

5. Little clauses are often thrown into a sentence parenthetically, used just like adverbs or phrases, meaning nothing more than *probably* or *indeed:*

1. We intend, you may be sure, to do everything we can.
2. Whitford, it seems, was safe at second.
3. But now, it is said, another rule is going to be enforced.

6. It is easy to see that the words we have been speaking of may be closely connected in thought, may be restrictive modifiers—thus:

1. It's raining, but let's walk nevertheless.
2. The Giants are no longer in the first place.
3. You may be sure that we intend to do everything we can.

(In sentence 3 "you may be sure" is grammatically the principal part of the sentence.)

7. In punctuating the sentences on the Leaves you are always to think of the meaning, always to ask whether the word is loosely thrown in or is a restrictive modifier.

8. The abbreviation "etc." is always set off by commas (unless it is merely quoted, as here), and *well, now,* and *why* at the beginning of conversational sentences are usually set off.

1. Well, I didn't expect to find you here.
2. Why, I suppose you may.
3. Now, what do you think of that!

9. Don't use commas without a reason. This "loose modifier" reason is the most common and the most useful. It is really the same principle that runs all through rules 7, 8, 9, and 10.

EXERCISE

Punctuate the sentences on Leaf 5.

LESSON 42

MORE ABOUT CONSTRUCTIONS OF RELATIVES

182. Separated from the antecedent. There may be words between the relative and its antecedent.

1. The only *one* of this kind *that* I know.
2. The *man* over there in the corner *who* is beckoning to us.

183. Understood antecedents. The antecedents of *whoever* and *whichever* are usually understood.

1. [He] whoever finds it can have it.
2. [The one] whichever he chooses is sure to be the right one.
3. [He] whosoever will may come.

184. Little "thrown-in" clauses.* Brief statements like "I think", "we know", "you may be sure" are frequently inserted in a relative clause between the relative and its verb. These are used just like such adverbs as *probably, surely, supposedly.*

1. The train that (we thought) was on time.
2. A policeman who (we supposed) was our friend.

They are seldom included in parentheses. Indeed they are often not even set off by commas. Hence, because they are so short and fit so closely into the clause, they are very likely to be overlooked.

The money which we supposed was lost was right in his pocket.

This looks at first sight as if *which* was the object of *supposed;* but when we remove that little clause, "we supposed," we see that *which* is the subject of *was.* Look through the sen-

* See note in the Appendix, page 366.

tences below, noticing the little "thrown-in" clauses, and deciding what the constructions of the relatives are.

1. The habit which you may think is easy to break is really very hard.
2. The second game, which I had imagined was going to be dull, proved exciting.
3. But his uncle, whom we feared the loan-sharks had cheated, was able to look out for himself.
4. A driver who they thought was nervier was now hired.

Exercise

Prepare a list of the relative clauses in the sentences below, giving the antecedent in each case and the construction of the relative pronoun. Supply understood relatives and understood antecedents. Put parentheses around any little "thrown-in" clause. Follow the Model given on page 200.

1. Whoever goes out must stay out.
2. The vice of smoking, which he asserts he did not acquire till his thirtieth year, may ruin his health.
3. That is a matter that every man must settle for himself.
4. The priests are subject to the Archbishop of Mexico in spiritual matters, and in temporal matters to the governor-general, who is the great civil and military head of the country.
5. The holystone is a large, soft stone, smooth on the bottom, with long ropes attached to each end, by which the crew keep it sliding fore and aft over the wet, sanded decks.
6. The only thing in the way of poetry that he ever read was Falconer's "Shipwreck," which he was delighted with, and whole pages of which we found he could repeat.
7. And put away the gods which your fathers served on the other side of the flood; and serve ye the Lord.
8. I went to see a blood specimen which Ramaji had mounted.
9. It roared through a rocky canyon whose bottom we could not see.
10. Give me one of those oranges you say you brought along.
11. That was the very object I had in mind.
12. He had a knack of tripping whoever got in front of him.
13. The fruit that our customers think is best is often of the poorest quality.
14. He went to a broker who he thought would lend him the money.
15. We gave the Indians everything we had.

16. Prairie dogs must hate the snakes, which may be seen at all times among their holes, into which they always retreat when disturbed.

17. There were also a considerable number of Shiennes, many of whom wore gaudy Mexican ponchos, swathed around their shoulders, but leaving the right arm bare.

18. They lived for some time on wild cherries, which the squaws had dried on buffalo robes.

19. The throne was held by a king who historians say was insane.

20. There's nothing in Widdington's notes that we need be afraid of.

21. One came at last who won Eynhallow.

22. He was a nabob whom I suppose nearly everybody envied.

23. It belongs to whoever draws the longest slip of paper.

24. He has no hope who never had a fear.

25. Who's this that dare usurp such power?

LESSON 43

NON-RESTRICTIVE RELATIVES

185. Non-restrictive means "and." We learned in Lessons 27 and 28 that participles are not set off because they are appositive; we have to think about the meaning; we set them off only when they are non-restrictive. So it was said of *however* in Lesson 41: "We can seldom learn any rule as to what to do with words; we always have to think about meanings." Exactly the same sort of remark can be made about all kinds of words and clauses: we must always decide whether the parts of a sentence belong closely together in meaning or are loosely connected in meaning.

In the case of relative pronouns we are always inquiring whether an antecedent is closely restricted by a clause that means "that particular," or whether the clause means "*and* I will say in addition." Suppose you had been reading about the henpecked Rip Van Winkle, whose wife's tongue was incessantly going, who scolded him from morning till night, frequently driving him out of the house. You read that he often found refuge at an inn, where a kind of perpetual club of loafers was always gathered, discussing old news in tranquil security. The story says: "Even from this stronghold the unlucky Rip was at length routed by his termagant wife, who would suddenly break in upon the assemblage and call the members all kinds of bad names for encouraging her husband in idleness." That "who" clause is not restrictive. It surely does not mean "his particular wife who," because he had only one wife; nor does it mean "that kind of wife who would suddenly break in."

Here we have a relative that adds on another idea: it

means the same as "*and* she would suddenly break in"; it is non-restrictive. You will find that all relative clauses which are set off by commas mean "and he," "and this," etc.

Exercise

Make a list of all the relative clauses in the following sentences, explaining why each is restrictive or non-restrictive.

SENTENCE	MODEL
1. Then I tasted the contents of the bottle, which I found was as sickish as the licorice-water that we used to make when we were children.	1. Which was as sickish means "and I found that the contents were as sickish"—non-restrictive. That we used to make means "that kind of licorice-water that we used to make"—restrictive.

It is well to vary the wording of your explanations, so as to get as near as possible to the true meaning. For instance, suppose you were writing about this clause: "So we had to reject Perkins, whose eyesight was poor." You could say: "And the reason was that Perkins's eyesight was poor." In the case of "Gulliver, who was only six feet tall, was no longer than the giant's hand" you might say: "And I will remind you again that he was only six feet tall."

In bringing out the meanings follow your own devices, but in the form of your work follow the Model precisely, underlining the clauses, quoting your explanations, and using dashes.

Follow these two directions: 1. Write only the principal words of the clauses (that is, the relative, the verb, and any subject or object or predicate nominative). 2. Include the antecedents in your explanations that come after "means."

1. Then there was a lot more joking between Master Simon and a ruddy-faced farmer, who appeared to be the wit of the village.

2. I looked in "Ten Thousand Familiar Quotations" for a line that might serve as a text to my tale.

3. There was many a day on which he returned home with nothing to show for his twelve weary hours of labor.

4. Our young artist pictured his mother seated on an upended box, which had once contained oranges, surrounded by her eight little children.

5. I walked round the yard and through a gate to another door, at which I took the liberty of knocking.

6. Zillah showed me into a small, tidy, carpeted apartment, in which, to my inexpressible joy, I beheld Linton stretched upon a little sofa, reading one of my books.

7. Shortly after my son came running in, with looks all pale, to tell us that two strangers, whom he knew to be officers of justice, were coming towards the house.

8. When he saw the resolute front which the English presented, he fell back in alarm and consented to make peace with them on their own terms.

9. By the time we reached the vessel, which was so far off that we could hardly see her in the increasing darkness, the boats were hoisted up and the crew ate supper.

10. Among these section-hands every sentimental feeling about "home and mother" was made the subject of rude jokes, to which Clarence did not dare make any answer.

11. The men often referred to him as a "good kid," which meant in their lingo something very different from "good boy."

12. The whole life of Egypt depends upon the Nile River, which periodically overflows its banks and deposits silt upon the land.

13. The Dutch merchants who do business in Batavia do not live in the city itself; every evening they go out to the suburbs, which are on higher land, and so are cooler.

186. Spelling: *e* before a suffix. The following little particles are called "suffixes" because they are "fixed to the end of" a word to form another word: *ing, ed, est, able, ible, er, or, ous.* Before any suffix that begins with a vowel a final silent *e* is dropped.

write + ing = writing (one *t*)
save + ed = saved
able + est = ablest
love + able = lovable
force + ible = forcible

write + er = writer (one *t*)
distribute + or = distributor
fame + ous = famous
grieve + ous = grievous

We have seen only two exceptions, each for a special and peculiar reason: (1) The *e* is kept in *hoeing, toeing, etc.,* for fear that if we wrote "hoing" the sound might seem to be the same as the sound of the vowels in *coin;* (2) the *e* is kept in *peaceable* in order that the word may not look like "peakable." The regular rule, however, is "Drop the silent *e* before a suffix beginning with a vowel."

But before a suffix that begins with a consonant the *e* must usually be kept.

nine + teen = nineteen
nine + ty = ninety
safe + ty = safety
arrange + ment = arrangement

Fix your eye for a moment, letter by letter, on a r r a n g e; there are two *a*'s, two *r*'s and an *nge.*

The *e* before *ly* needs special attention.

sure + ly = sure*ly*
sincere + ly = sincere**ly**
affectionate + ly = affectionate**ly**
entire + ly = entire**ly**
extreme + ly = extreme**ly**
immense + ly = immense**ly**
im + me + di + ate + ly = immediate**ly**

That word "immediately" almost deserves a paragraph by itself, but we shall have to reserve such an honor for *definitely.* It is a marvelous word. It comes from a Latin word *finis,* with two *i*'s, meaning "an end or limit." *Finite,* with two long *i*'s, means "that which can have limits put upon it"; *infinite,* with the same *i*'s, means "without any limit." When we set limits to a thing we make it, with the very same pair of *i*'s *definite,* and when we make an adverb of it by using the suffix *ly,* we have *de + fi + nite + ly = definitely.*

The few exceptions to this rule—two of them very common words—will be spoken of in a future lesson.

LESSON 44

DECIDING ABOUT RELATIVES

187. **The difference in meaning.** By using or not using commas with a relative clause a writer shows his meaning. Consider the meaning of this sentence:

The old gentleman gave a dollar to the boy who thanked him.

This means that "the boy who thanked him" got a dollar, but that the other boys probably got nothing; only "that particular boy who thanked" got a reward.

But with a comma the meaning is entirely different:

The old gentleman gave a dollar to the boy, who thanked him.

This means that we are speaking of only one boy; the old gentleman gave him a dollar, "and he then thanked the man."

If a person writes, "I don't want to wear the overcoat which has a moth-hole in it," he clearly indicates that there is another overcoat; his sentence means, "That particular coat will not do; I will wear another one." But if he uses a comma, he shows that he is telling of only one overcoat, "and is adding a statement about that one coat."

Suppose we read about a lunch that was cooked by a party of twenty persons who took an all-day tramp. Three fires were built; everybody helped in preparing the meal. We come upon this sentence:

The coffee which was cooked in an old tomato can tasted very good to the hungry crowd.

This means "that particular coffee which"; it indicates that there was some other coffee made in a more respectable way. If the sentence is written with commas, the meaning is "and,

by the way, I will say that our coffee was all cooked in an old tin can."

188. Cases that must be non-restrictive. Often the form or the meaning of a sentence shows clearly whether a clause is restrictive or not. We shall examine a few sentences in which the clauses are unquestionably non-restrictive.

He stopped to listen, which was exactly what we had expected.

This is a relative that has no one word for its antecedent; it refers to the whole statement, meaning "an action which." The clause is very loosely connected in thought. It means "*and* that action was just what we expected." We could not supply "that particular." Other examples are:

1. We fellows all cheered him, which was very embarrassing to such a modest man.
2. The captain's astonishment was intense, which convinced us that he had not been in the plot.
3. Thirty-seven pupils have enrolled since the opening of school, which brings our total up to six hundred and seventy-two.

Another kind of unmistakable non-restrictive is with proper names—"He told us some things about the youth of Washington, who must have been much more of a real human boy than I ever supposed." It would be impossible to talk about "that particular Washington who" unless we had in mind several gentlemen by that name; and of course we are not speaking of "that kind of Washington who," for there was only one kind of George Washington. Other examples with proper names are:

1. New Zealand, which is herself at war, has given to Belgium at the rate of $1.25 per capita.
2. Philadelphia had a Damrosch orchestra play for it at Laurel Park, which is an ideal place for music during a hot spell.
3. The Atlantic winds were covering with sand some 300 miles of coast-line on the Bay of Biscay, which is the most fertile portion of the country.

This "proper name" idea applies to many cases in which we have in mind only one thing or person.

In another class of cases we can know by some particular conditions that a restrictive clause would make a ridiculous statement—for example: "She lifted her eyes which were of the deepest blue with an appealing look." Printed thus without commas the sentence means that she lifted "those particular eyes that were of the deepest blue, but kept all her other eyes cast down." "Which were of the deepest blue" should have been set off by commas, because it is merely an added-by-the-way description. So we can see that the comma is necessary in "He talked a lot about 'voltage,' which he compared to the height of a waterfall that is turning a water-wheel." The physics teacher had not been telling about "a kind of voltage that is like the height of a waterfall," because that is the only kind of voltage there is; he had told about voltage, *and* the writer adds the teacher's way of explaining the subject. But in the case of the waterfall it was not any cascade; it was "such a kind of waterfall as is harnessed to make power." You can give a similar explanation for the following:

1. They build their houses out of "adobe," which is a black mud that is used for making bricks.
2. We ought to use the metric system, which measures all weights and distances by a decimal scale.
3. Along with their fencing the Japanese had an art that was called *jiu-jitsu,* which was a clever system of making your opponent help you out in wrestling.

189. The one simple principle. You have not been studying a lot of different principles, but only one very simple principle, for which many illustrations have been given. The written work today is an exercise in going through unpunctuated sentences to decide whether the clauses are more like

1. "That particular", "that kind"

or

2. "*And* it may be said in addition."

The sentences have been so selected that it ought to be easy to decide about every one by these two tests. You will probably find that a large majority of the class agrees, if the question

is put to vote, on any relative that you may feel doubtful about. And in a vote like this a big majority is usually right. Try to apply the tests in such a way that you will be on the winning side. It is likely that the class will be unanimous as to most of the relatives.

Here is the great clue in case you don't feel sure after applying one test: Try the other and see which is *more nearly* a fit.

Exercise

Select all the relative clauses—remembering that sometimes restrictive relative pronouns are omitted—and arrange them according to the Model.

SENTENCE	MODEL
1. The kind of house they build in this locality fits the conditions of the climate which are most peculiar, according to our northern notions.	1. [That] they build modifies house; it is restrictive because it means "the kind of house that." Which are most peculiar modifies conditions; it is non-restrictive and ought to have a comma before it, because it means "And I may add that those conditions are peculiar."

1. Parliament handed Ireland over to Mr. Lloyd George who promptly arranged a settlement that was agreeable to all concerned.

2. Anybody who heard the debates between Lincoln and Douglas could see the difference in their mental make-ups.

3. During the past year we have destroyed 1,816,682 tons of the enemy's shipping which brings the total for the war up to 2,574,205 tons.

4. A man who is instantly killed by a bullet almost invariably falls on his face, but an actor who wants to please a movie audience must go through a lot of agonizing and fall with his face upward.

5. The largest gyroscopic steadier that was ever made has been turned out at Chester, Pa., for the United States government which will install it on a new transport that is now being built at the Philadelphia Navy Yard.

6. Under ordinary circumstances a sailor in the United States Navy saves one-half of his pay which is deposited in the ship's bank at 4 per cent interest.

7. One of the names that professional criminals give to policemen is "harness bull" which is certainly a suggestive title.

8. A most significant feature of this strike is the way in which the workers stuck together.

9. The sparrows thought that the whole house had been built for them which seemed really too much honor. [*That* is not a relative.]

10. So the poor girl went on with her little naked feet which were quite red and blue with the cold.

11. He asked me if I had taken care to provide myself with a bed which was a circumstance I had never once attended to.

190. Spelling. a. The suffix *ism*. One who decides by careful judgment whether a thing is good or bad is a *critic*. His opinion is a *criticism*—with three *i*'s and no other vowel. That *ism* is a suffix regularly added to nouns and adjectives; it sounds like two syllables, as in *prism*, but has only one vowel.

hero + ism = heroism
social + ism = socialism
American + ism = Americanism
Mormon + ism = Mormonism
critic + ism = criticism

b. The suffix *ize*. A great many common verbs are formed from nouns and adjectives by the suffix *ize:*

natural + ize = naturalize
penal + ize = penalize
burglar + ize = burglarize
civil + ize = civilize
macadam + ize = macadamize
critic + ize = criticize

c. Double letters. Fix your eye on the double letters in the following:

supplies approach address arrive

d. Seven trouble-makers. Some pupils are unable in two years to form the habit of always putting an *e* on before. A man who can foretell (tell before) what is going to happen is a *prophet*. If he foretells the weather, he is a weather-prophet. The prediction that he makes is a prophecy. Most prophecies never come true.

There is only one *p* in o + pinion = *opinion*. Fix your eyes on the syllables of fas + ci + nate = *fascinate*. And have you been seeing that syl + lab + le = *syllable?*

There are two *t*'s in *stretch*.

THEME 12 (A TRUE STORY)

A "singing donkey" in a circus had been taught to bray while the band played a certain tune. He really did chime in after a fashion. The owner of the donkey earned a large income. During the winter he arranged to play at a theater. The house was packed; the band struck up—but not a sound would the donkey make; he merely whisked his tail and looked pleased. Next spring in the circus he "sang" as lustily as ever.

Perhaps a short theme will be more interesting if it closes when the donkey "balks" in the theater. But perhaps not. All depends on how you manage. Know beforehand about how much space you are going to have for each division; know exactly where and how you are going to end; don't make the first or the second part too long.

LESSON 45

NOUN CLAUSES

191. Examples of noun clauses.* If a group of words containing a subject and verb is used like a single noun, it is called a "noun clause."

I heard the *story.*
I heard *that you had caught a five-pound trout.*

I saw a studious *girl.*
I saw *that she was studious.*

Fair *weather* is doubtful.
Whether the weather will be fair is doubtful.

The *wrong* appears in this.
That you have wronged me appears in this.

The words that join noun clauses to verbs are called "conjunctions."

1. I don't know *how* I can thank you enough.
2. He said *that* he would.
3. She asked *if* I had been ill.
4. Tell me *whether* you agree.
5. Let us know *where* you are living.
6. Mother inquired *why* I had not cut the kindling.
7. We wanted to find out *when* it happened.

We never can say that "because" a clause begins with *where* it is a noun clause. The word *where* is not in itself any particular kind of conjunction. We always have to inquire, "What kind of clause is it joining?"

1. He lives in a *country where* there is never any snow.
2. He *lives where* there is never any snow.
3. He *inquired where* the snow got in.

* See note in the Appendix, page 367.

In number 1 a clause is joined to a noun; therefore it is an adjective clause. In number 2 a clause modifies *lives* by telling "where he lives"; therefore it is an adverb clause. In number 3 a clause answers the question "What did he inquire?"; it is the object of *inquire;* therefore it is a noun clause.

192. The conjunction *that*.* You have grown familiar with *that* as a relative pronoun, but it is the commonest word used for joining noun clauses. We do not know what part of speech *that* is until we find out what it is doing in any given sentence. There is no other conjunction that does so many kinds of work as *that*.

The antelope's glistening eyes turned up towards my face with so piteous a look *that* it was with feelings of infinite compunction *that* I shot him through the head with a pistol.

The first *that* joins a clause which shows "how piteous"; the clause is just like an adverb. The second *that* begins a noun clause which is the subject of *was*.

That I shot him was with feelings.

How may the conjunction *that* be distinguished from the relative *that?* By seeing whether *who* or *whom* or *which* can be put in its place.

Compare:

I dread the thought *that he will never come back.*
I dread the thought *that keeps coming into my mind.*

We cannot say, "I dread the thought which he will never come back," because the *which* has no construction. But we can say, "I dread the thought which keeps coming," because *which* is the subject of *keeps*.

193. Noun clauses without conjunctions. Sometimes there is no conjunction for a noun clause.

1. He said *he would.*
2. She told us *there were no fish in that brook.*
3. Lucile knew *she was going to be elected.*

* See note in the Appendix, page 367.

Exercise

Make a list of all the noun clauses in the sentences that follow, giving the construction of each as a noun. Abbreviate your work by writing out only the main words—(1) subject, (2) verb, and (3) any predicate nominative or object.

SENTENCE	MODEL
1. That he had a lot of courage you could tell by the fact that he asked as soon as it got dark if we wanted him to keep guard till midnight.	1. That he had a lot is the object of could tell. That he asked if, etc., is in apposition with fact. If we wanted him to keep is the object of asked.

1. As soon as we saw that Percy was getting tired, we asked him whether we shouldn't stop and have lunch.

2. Adams gradually led up to the idea that he wanted to know how much we would ask for the house.

3. We are sorry you feel you must hurry away so soon.

4. You might as well admit that everything we have tried to do with a view to helping him has only resulted in injuring him.

5. His enemies have never denied that he had a fearless and manly spirit; and his friends, we are afraid, must acknowledge that his temper was irritable, that his deportment was often rude and petulant, and that his hatred was of intense bitterness and long duration.

6. How he ever did it is a mystery to me, for we never thought he had strength enough to swim half the distance.

7. Malaria, an entirely preventable disease, may attack nearly one million of our people this summer, with a consequent loss in earnings and expense of $100,000,000.

8. It has been demonstrated that the rural communities can be almost freed of typhoid fever, that the amount of malaria can be greatly reduced, and that the general death rate can be appreciably lowered. To this end it is necessary that appropriations for publicity be increased.

9. One day last fall when the newspapers were heavy with inky headlines about Bulgaria's entry into the war I took occasion to ask a class of forty representative freshmen in English composition whether they could tell me how that country felt toward the various warring nations.

10. Jorian Ketel came to Peter's house to claim Margaret's promise; but Margaret was ill in bed, and Peter, on hearing his errand,

affronted him and warned him off the premises, and one or two that stood by were for ducking him; for both father and daughter were favorites, and the whole story was in every mouth, and the Sevenbergens were in that state of hot irritation which accompanies popular sympathy.

11. That the fellow should have had the nerve to ask us where we had been is positive proof that he doesn't know how a gentleman ought to behave.

194. Spelling. a. Nouns in *el*. The following common nouns end in *el:*

an angel from heaven.	tunnel
nickel	shovel
channel	level

b. Single letters. The following words are not compound; they have single letters:

image imagine imagination

There is a Greek preposition "apo" which forms the beginning of a great many English words like ***apoplexy, apostle, apostrophe, apothecary.*** One very commonly misspelled word begins with the same "apo," with one *p*.

apology apologies apologize

There is only one *r* in around, arouse.

He is going around to arouse the people.

LESSON 46

INTERROGATIVES

Review for a spelling test the words given in Lessons 21, 22, and 25.

195. Examples of interrogatives. When *who, which,* and *what* are used to ask questions, they are called "interrogatives."

1. Who are you?
2. Who's who in America?
3. Which shall I take?
4. What do you want?

Which and *what* may also be used as adjectives in asking questions.

1. Which one shall I take?
2. What difference does it make?

196. Constructions of interrogatives. The construction of an interrogative pronoun may be found by changing the sentence into the form of a statement.

1. You are *who* (predicate nominative)
2. In America *who* is *who* (subject and predicate nominative)
3. I shall take *which* (object)
4. You do want *what* (object)

197. Indirect questions are noun clauses. A question may be written as a direct quotation—thus:

Norman asked, "What do you want?"

This same idea can be expressed as an "indirect" quotation—thus:

Norman asked what I wanted.

In this sentence *what I wanted* is an "indirect question." Other examples are:

1. He asked *who I was.*
2. He wanted to know *who was president in 1846.*
3. They inquired *which was the better road.*
4. We needed information about *who would be the best man for secretary.*
5. *Which road we should choose* was a puzzle.

These indirect questions are noun clauses. Hereafter you cannot say, as soon as you see *who* or *which,* that you are dealing with an adjective clause. For *who* and *which* in the above sentences have no antecedents; the clauses that they introduce are objects of verbs or prepositions, or they are subjects.

198. ***What* forms a noun clause.*** *What* is called a relative in "He gave us *what we asked for,*" because it has a construction in its own clause, being the object of *for.* But the queer thing about this pronoun is that it never has an antecedent; we never say, "He gave us the thing *what* we asked for." Always give the construction of *what* in its own clause, and then say that the clause is a noun clause.

1. *What you say* is perfectly true.
2. He asked us *what we were doing.*
3. *What bothers me* is *what we ought to do next.*

In number 1 *what* is the object of *say,* and the clause is the subject of *is;* in number 2 *what* is the object of *were doing,* and the clause is the object of asked; in number 3 the first *what* is the subject of *bothers*—and you can easily say the rest of it for yourself.

Exercise

I. Go through the sentences selecting all the relative clauses —that is, those that are attached to an antecedent. Write only the principal words of each clause on your paper, saying

* See note in the Appendix, page 367.

what antecedent it modifies and whether it is restrictive or non-restrictive.

II. Go through the sentences again to find all the noun clauses, explaining their constructions as nouns. Include all the kinds of noun clauses described in this lesson and in the previous one. In the case of *what* clauses give the construction of *what* in its clause.

1. I wonder what you would have thought of having to tell every one you met on the road "where you lived when you were at home."

2. It is often said that on a cold night a saucer of hot water will freeze sooner than one of cold.

3. I used to read newspaper dispatches concerning the superstitious beliefs of these people and smile at what I regarded as the "vivid imagination" of the correspondents.

4. Variations in the intensity of the inner and outer ring of Saturn are also shown in the different photographs.

5. This herd of elk was in poor condition as the result of a hard winter and was infested with "moose" ticks. It was feared that a large proportion of the animals would die unless the ticks were eradicated. Cattlemen doubted if the elk could be dipped, but Forest Service officials determined to make the experiment.

6. The city authorities insisted that the railroad company should turn most of its line into tunnels.

7. The boat has proved a success in all ways, and the inventor believes that with an improved design he will have a craft capable of making sixty miles an hour without being crowded.

8. Theoretically it is the push and not the pull that causes the water to run through a siphon. The pressure of the air on the surface of the water in the upper vessel pushes the water up to take the place of what would be a vacuum. The action is similar to the pull on the part of two pulleys, in which one is heavier than the other.

9. It was wonderful to see how the poor fellow would every once in a while continue to misspell the simplest words—like *asks, separate, divide.*

10. I made some experiments with a reflecting telescope of fifty-six-foot focus and fourteen-inch aperture to ascertain what might be revealed by photographing the moon with ultra-violet light.

11. The portico of the church was hung with black, and soon the Pope and cardinals, who had entered the church by another door, issued forth and stood with torches on the steps, separated by barriers from the people.

12. They said they had seen no Indians and had no fear except that their provisions might give out.

13. Dupleix clearly saw that the greatest force which the princes of India could bring into the field would be no match for a small body of men trained in the discipline of Europe.

14. He now gave orders that a picked regiment should advance and make the desperate charge.

15. We were then informed that the price of these two scanty little meals—which were not hearty enough to satisfy a dyspeptic bookkeeper —was $5.25.

16. It is hard to believe that two important business men should have quarreled over the question of which is the better way to make coffee.

17. Perhaps those who have watched airplanes at work have wondered why an aviator almost always cuts a spiral course as he approaches the earth.

18. Bets were freely offered that he would be disfigured for life.

19. It was easy to see that they all remembered what Sandy had said to them on his arrival.

20. It was in 1825 that the Erie Canal was completed.

LESSON 47

Punctuation, Rules 7 and 8

Loose Modifiers, Non-Restrictive Relatives

199. Nominative absolute. In preparation for Rule 7 we must take up one peculiar construction of nouns and pronouns. It is seen in "The next morning, the sky being clear, we decided to move on." We know about *morning;* it is adverbial. But what about *sky?* It is modified by *being* and *clear,* and is set very loosely in the sentence.* We call it "nominative absolute."

This absolute noun is not a good construction to cultivate, because pupils overwork it, sometimes growing fond of such monstrosities as "Oscar declaring that the fish were not biting very well on the side of the wharf, we all moved along to the end." It is better to begin with *as* or *because* or *when,* and to use a verb.

Yet this absolute is fairly common in literature. It always consists of a noun or pronoun modified by a participle (though the participle may be understood).

1. The *team having been defeated,* we felt very blue.
2. The *king having died,* a regency was appointed.
3. *Two* of us *being* cripples, our total strength was small.
4. We at length got alongside, our *boats* [being] half full of water.

The point for today's lesson is that any absolute construction is such a loose modifier that it must be set off by commas.

200. Rule 7. Absolute nouns and loose appositive modifiers are set off by commas.

1. The hostile fleet was close to the coast, its thousand guns sweeping the sea before it.
2. Then the Black Knight, seeing that his help was needed, began to take part in the fight.

* It may be said to modify the verb. See § 231.

3. The white rock, visible enough above the brush, was still some eighth of a mile farther down.
4. Such was the condition of the island, jogging along contentedly under the rule of the most antiquated feudal government in Christendom, which woke up one morning to find itself under the most democratic of governments.
5. Thinking he might be seriously injured, we ran for a physician.

Comment

1. This rule is the same in principle as the three that you have just had and the three that you are to have next. They are divided into seven merely for convenience, so as to give better opportunity for practice and illustration. They all deal with expressions that modify loosely.

2. It usually destroys the sense to set off participles used as predicate adjectives.

1. The wind goes whistling through the trees.
2. His body could be seen dangling from the broken girder.

You can easily feel the difference between these and the following forms, in which the participle is separated from the verb.

1. The wind blows fierce and cold, howling through the trees.
2. His body could be seen against the blue sky, dangling from the broken girder.

Sometimes, however, an author wishes a predicate participle to mean "*and* I will add the description."

Then down across the ice McKenna came, staggering and stumbling.

3. A participle used as an objective predicate is not set off.

We found him hunting frantically for his lost money.

4. No participle which means "that particular" is set off.

1. A watch costing only fourteen dollars cannot be solid gold.
2. The man kicking off is Harding.
3. Boots treated in this way are waterproof.
4. Anyone wishing to be excused may go.

These participles mean exactly the same as the restrictive clauses "that costs only", "who is kicking off", "that are treated."

5. In the following sentence the *ing* word is a gerund, the object of a preposition. There should be no comma after the phrase.

After rounding the buoy we were well in the lead.

Exercise

Punctuate the sentences on Leaf 6.

201. Rule 8. Non-restrictive relative clauses are set off by commas.

1. Wheeling, which was once the capital of the state, is the principal city of West Virginia.
2. We hunted over an hour for the rascal, who was all the while calmly sleeping in the boat.

Comment

1. A few noun clauses beginning with *what* and *that* are included in the sentences on Leaf 7. Noun clauses used as subject or predicate or object should not be set off by commas any more than nouns would be in the same constructions. Even noun clauses used as appositives are not set off unless they are purely parenthetical.

This explanation, that it means "closely bound together," has probably been forgotten.

But ordinarily appositive clauses are without commas.

the fact that you have; the notion that ghosts appear; the question whether school should be closed.

2. A clause within a sentence must either be set off by two commas or not punctuated at all. There is no excuse for "sticking in" one comma at the end of the clause.

Exercise

Punctuate the sentences on Leaf 7.

LESSON 48

LETTERS

202. Heading. There are two principal forms of headings for letters. The first is the kind used in business correspondence. The name of the firm and its address are printed in full; the date is written at the right-hand side of the sheet, and at the left the name and address of the person who is being written to:

PRACTICAL DRAWING COMPANY
PUBLISHERS AND DEALERS IN
TEACHERS AIDS AND ART SUPPLIES
DALLAS, TEXAS,

March 10, 1917.

Scott, Foresman and Company,
623 South Wabash Avenue,
Chicago, Illinois.

Gentlemen:

The above letter-head is formal; it is the kind commonly used in all sorts of offices; it is the proper kind in writing to a firm or a person with whom we are not well acquainted. If a person who has no printed stationery wishes to use this form of letter, he writes his own address at the right, thus:

Fort Salonga, N. J.
August 28, 1916

The Diges and Clust Co.
20 John Street
New York City

My dear Sirs:

You will notice that each line in the heading begins one step farther to the right than the line above, but that "My dear Sir" begins back at the margin. Another common arrangement in typewritten letters is this "block" style:

Mr. Myron E. Shelley
466 West Avenue, Cleveland, Ohio
My dear Sir:

This is not recommended for handwriting.

The second form of letter-head is the one ordinarily used in friendly or informal correspondence; the address of the person to whom we write is omitted. If we are using printed stationery, we have only two lines to write.

HARRIMAN NATIONAL BANK
NEW YORK.

OFFICE OF THE VICE PRESIDENT

January 30, 1917.

My dear Joyce:

If we are not using printed stationery, we put our address at the right.

407 East S t.
Knoxville, Tenn.
February 3, 1917

Dear Herbert:

203. Salutation. The usual "salutations" are these, arranged in order of their formality:

Dear Jack — My dear McLean
Dear Oakford — Dear Miss Shields
My dear Mr. Wallace

Notice that *Miss* has no period after it. *Mr.* and *Mrs.* must always have the period. Titles must be written out in full.

Dear Doctor Black — My dear Captain Hahn
Dear Professor Cairns

In writing to a person whose name is not known to you—for instance, the editor of a paper or some official of a company—use "My dear Sir" or "My dear Madam." In writing to a company use "My dear Sirs" or "Gentlemen." Notice that *dear* begins with a small letter unless it is the first word.

204. Margin and indention. The first line of a letter should begin under the end of the salutation; there should always be a margin at the left, and it is common to have a margin at the right of typewritten letters. Paragraphs should be indented, as in themes.

205. Conclusion. For closing a letter "Yours truly" is the most usual phrase. This is proper for almost any letter, from a friendly note to a formal epistle. Other expressions in common use are: "Yours very truly", "Sincerely yours," "Yours very sincerely."

206. Addressing. The envelope is usually addressed thus:

Mr. Allan Kay Needham
24 East 14th Street
Louisville
Kentucky

The block style is also common when the address is typewritten.

No commas are needed at the ends of lines on envelopes, nor in letter-heads. Use periods always for abbreviations.

207. The complete letter. Here is a complete informal note in two paragraphs.

261 Weymouth St.
Columbus, Ohio
April 16, 1915

My dear George:

The dinner on Wednesday night was eminently successful. It was a bit trying, because I had put all my eggs in one basket, and it would have been sad to see them smashed. But everything went well; my talk was listened to enthusiastically, and seventeen of those present signed.

I shall get off for the coast next week, and we shall be able to open our office immediately on my return — not later than May 20th.

Most sincerely,
Sumner

Exercise

I. Write a formal business letter, using the address of a company, ordering a year's subscription to some newspaper or magazine. In the letter you should give your name and address, written very clearly, just as you wish it to appear on the wrapper of the magazine; and you should tell how much money you are enclosing, and when the subscription is to begin.

II. Write a brief, familiar note to some friend, explaining why you will not be able to meet him as you had promised.

III. Write a brief letter to some older relative thanking him (or her) for a present. Make the uncle or grandmother feel that you are grateful. This cannot be accomplished by using a dozen exclamations and adjectives, for they may sound insincere; make your thanks sound as if you meant them.

LESSON 49

Punctuation 5, Review

Punctuate Leaves 8 and 9. These are for further drill on Rule 8. Remember that every Leaf is understood to be a review of all that has gone before. Think of nouns of address, question marks, appositive participles, etc.

208. Spelling. a. Adjectives in *al*. A great many adjectives end in *al: real, final, actual, general, usual.*

a practical man
the principal man
my principal reason
his principal objection

The "principal teacher" in a school is the "principal." The "principal contestants" in a boxing-bout are the "principals."

b. An *e* has been dropped. In a few common words a final silent *e* is dropped before a suffix beginning with a consonant.

the ninth inning
yours truly
duly notified
argument
judgment
acknowledgment
abridgment

c. The verb *prophesy*. To foretell what is going to happen is to *prophesy*. "Jeremiah prophesied." "He prophesies fair weather."

d. No extra letters. The following words are shorter than some people think. Beware of putting extra letters in them.

an **elm** tree
at the **helm** of a ship
ath + let + ics = athletics
trans + late = translate
trans + lation = translation
pos + sib + ly = possibly
li + bra + ry = library

e. Five marvels. The following five words seldom occur in high-school themes that are written about modern topics, but they frequently have to be used in tests on literature. They are five marvels. If you can become familiar with them now, before you get any wrong habits, you will save trouble for yourself later.

goddess has two **d**'s
nym**ph** ends in **ph**
shep + **herd** = shep**herd**
co + med + y = comedy
tra + ged + y = tragedy

Remember that one who herds sheep is a "sheep-herd," which is shortened to *shepherd*. Think of the *e* in comedy; it is the *e* that makes the trouble. We have a *g* in *tragic;* that poor **g** is often abused; give the **g** its place in *tragic* and *tragedy*.

LESSON 50

Punctuation, Rule 9

WHEN AND WHERE

209. Adverb clauses—*when* and *where*. If a clause is used like an adverb, it is an adverb clause.

1. We left *then.*
2. We left *at that time.*
3. We left *when the time came.*
4. Come *here.*
5. Come *into the house.*
6. Come *where it is warmer.*

When and *where* are common enough in school use to deserve a separate lesson, but that is not the only reason for spending a day with them. They furnish good exercise for learning how to know whether an adverb clause is restrictive or not. If we are sure about *when* and *where*, we shall be far on the way toward feeling confident about all adverb clauses.

There is no new principle to learn. The tests are just what they are for relatives. If a clause means "at that particular time when" or "in that particular place where," it is restrictive. If it means "*and then* something else happened" or "*and there* something else happened," it is non-restrictive.

210. Rule 9. Set off by commas a "when" or a "where" clause that is not restrictive.

1. They began to think how they might best secure the monstrous horse, when suddenly a prodigy occurred which left no room to doubt.
2. At Lehigh, where he anticipated curious developments, nothing at all happened.

Comment

1. Such clauses as number 1 above are tiresomely common in themes; the fewer of them you write, the better. This

splicing on what is really the main statement by means of a subordinating conjunction is apt to result in a poor sentence when attempted by inexperienced writers. But most authors use the form, and when we employ it we must put a comma before the conjunction.

2. Why is such a sentence likely to be poor? Because a *when* or *where* clause is unimportant in appearance; as a matter of grammar it is called "subordinate"; it is in its construction a modifier. When a skilful writer uses non-restrictive *whens* and *wheres,* he makes them mean "at which time" or "at which place." But careless pupils who use them aimlessly often build a sentence on this plan: "HERE WAS AN UNINTERESTING SITUATION, when suddenly something big and exciting happened." It is more ship-shape to begin with the modifier, to say: "While we were in this uninteresting situation, SUDDENLY SOMETHING EXCITING HAPPENED."

3. The sentences to be punctuated require the same kind of thinking that you used with relatives. "He came when we were at dinner" means that he came "at that particular time when we were at dinner." "I want to go where it is quiet" means "to that kind of place where it is quiet."

4. But "We had just stepped out on deck, when there came an awful crash" means that "we had stepped out, and after that the crash came." "Next I went to Indianapolis, where I tried to find a job" means "and after I reached there I tried." This "after" test will often apply. The simple, general idea is this: Does it mean "and then" or "and there"?

5. With proper names a *where* clause is almost sure to be non-restrictive. You could hardly go to "that particular New Orleans," because you know of only one.

Exercise

Punctuate the sentences on Leaves 10 and 11.

LESSON 51

CONJUNCTIONS THAT ARE USUALLY RESTRICTIVE

Review for a spelling test the words given in Lessons 27 and 29.

211. Subordinating conjunctions. This Lesson and the next two deal with conjunctions that "subordinate" their clauses—that is, attach the clauses to a word in such a way as to make them of "lower rank"; *sub* means "down" or "below." A noun clause is of "low rank" because, though it contains a subject and verb, it is of no more grammatical importance than a single noun; relative clauses are "subordinate" because they are of no more grammatical importance than a single adjective; all *when* and *where* clauses—no matter how important in meaning—are grammatically subordinate, because they amount to nothing more than single adverbs.

Hence *while* is subordinating if it joins a clause that merely tells the time of another verb—"Make hay while the sun shines."

212. Subordinating conjunctions that are usually restrictive. An adverb clause joined by *while* always is restrictive in ordinary writing.

After is regularly restrictive—as in "I will eat *after* you have finished." "It will be cooler after it has rained." But we can seldom say "always" about any English word. A writer might want to dash off an unexpected turn of thought by *after*. "He will be a good boy—after he is dead."

Before is regularly restrictive.

Turn back *before* it is too late.

But a writer may sometimes want to use any kind of clause parenthetically.

I want to say, before I go further, that I am no scientist.

The compound conjunctions *as if* and *as though* are regularly restrictive.

1. He acted *as if* he was hurt.
2. Jim talks *as though* he were doubtful.

But is regularly restrictive in a few common idioms where it is subordinating.

1. I don't know *but* I will.
2. I have no fear *but that* he will come back.
3. There was not a man in the crowd *but* was afraid of Lynn.

You may expect *that,* in all its various uses, to introduce restrictive clauses—e.g.:

1. It was about midnight *that* we came (adverbial, modifying *was*).
2. There is no reason *that* we should study this (adjective, modifying *reason*).
3. We learned all the ways *that* nouns are used (adjective, modifying *ways*).

Whenever and *wherever* are usually restrictive.

1. He comes *whenever* you call.
2. They grow *wherever* it is moist.

The most restrictive kind of modifier can be best understood by beginning with simple sentences containing the adverb *very.*

1. He was very tired.
2. He was a very tired man.

If we put the adverb *so* or the adjective *such* in place of *very,* the sentences are still complete grammatically.

1. He was *so* tired.
2. He was *such* a tired man.

But in meaning they are incomplete. We need a clause to explain *so* and *such*. We are asking, "Well, *so* tired as what?" "*such* as what?" The clause that our mind expects is very closely connected in meaning. We think of "so that" and "such that" in the closest connection.

1. He was *so* tired *that he could not move.*
2. He was *such* a tired man *that he fell asleep.*

All similar "clauses of comparison" are very closely restrictive and must not be separated by commas. The usual ones are:

1. so.....that
2. such.....that
3. as.....as
4. so.....as
5. more.....than

1. There was *so* great a rush for seats at the concert last night *that we had to return home.*
2. I was reading *such* an interesting novel last night *that I didn't get to bed till one o'clock.*
3. He eats *as* much food at one meal *as I do in three.*
4. The water was not *so* high when we returned *as when we went up.*
5. He gives *more* space to accounts of murders and drownings and suicides and social events *than he does to important world-affairs.*

Exercise

For each conjunction in the following list write a sentence containing not less than fifteen words, using the conjunction to begin a closely restrictive clause. Each clause must follow closely upon, and closely restrict the meaning of, the statement it modifies—like this:

I feel like jumping up and shouting *whenever an announcement like that is made in the assembly-room.*

if	whenever	after
as if	unless	while
as though	where	since (showing time)
before	when	as (showing time)

LESSON 52

CONJUNCTIONS THAT ARE USUALLY NON-RESTRICTIVE

213. Conjunctions that mean "but." In "The food was good, *though it did not look good*" we may say that the clause is subordinate, because it means "The food was (in spite of not looking good) good"; it modifies *was*. *Although* is used in the same way. These two are so "disjoining" in meaning that they can very rarely be used restrictively. Hence we need a comma in every ordinary sentence like the following.

1. It is springtime, though you would hardly think it.
2. My watch runs accurately, although it has not been cleaned for four years.

Most conjunctions that mean "but" are "coördinating" —that is, they contrast two statements of the same rank. A comma is always required before such a conjunction.

1. We are untrained, but we are brave.
2. We are trained, while they are not.
3. We are brave, although we are untrained.
4. We are untrained, yet we are brave.
5. We can still see, only we have to use other lenses.

This is perhaps the most usual, most easy, and most necessary use of a comma.

214. The tiresome and childish *so*. One of the commonest conjunctions in speech and writing is *so*. Some people can hardly use a clause in conversation except by beginning with "so." The *so* is used with tiresome frequency in ordinary themes.

It is going to be colder, *so* you had better take an overcoat.

Yet half a century ago this overworked word was not recognized as a conjunction: it was an independent adverb; careful

editors always put a semicolon before it, just as we do nowadays before *hence* and *accordingly*.

1. This is good; hence it is expensive.
2. We are happy; accordingly we sing.
3. It will be colder; so provide warm clothing.

If they wanted to use *so* with a comma, they regularly put the conjunction *that* after it or *and* before it.

1. The day was fair, so that they could set out.
2. You grow unfriendly, and so I must depart.

These two forms are still preferred by careful writers. There is no better small test of whether a writer is mature or childish than to notice whether he uses *so that* or *and so* in place of a very frequent *so*.

But in present-day magazine literature the *so* that shows a result is common. When it is used in themes, it must always have a comma before it.

1. Lumber is getting dearer, so you had better build now.
2. The roads were muddy, so we made poor time.

This word *so* wants to go further. It wants to make itself a conjunction to show purpose. Young writers commonly say, "I go to school *so* I can get an education." But in this sense it has not yet established itself.* If we wish to show purpose, we must say, "I go to school *so that* I can get an education."

In the last four paragraphs about *so* and *so that* we have not learned any new principle. These ideas are just the same old one idea: "Do you mean *and*, or do you mean *that particular?*" Sometimes *so that* is restrictive, but it is usually non-restrictive, as in "Listen attentively, so that you may get the point."

215. Conjunctions that show a reason. When *for* is a conjunction showing a reason its meaning is non-restrictive.

* See note in the Appendix, page 367.

1. You would like him, for he is a fine fellow.
2. We had poor luck, for we started on Friday.
3. The shoes ought to wear a long time, for they cost eight dollars.

Less common than *for* is *since*. Try to use the conjunction *since* more often in your writing, especially for beginning a sentence; and always use a comma with the clause if it shows a reason.

1. Since we started on Friday, we had poor luck.
2. Since the shoes cost eight dollars, they ought to wear a long time.
3. His meaning is doubtful, since he has used no punctuation.
4. The metric system is more useful, since it is entirely decimal.

The commonest word used in school composition for giving a reason is *as*. When *as* is a conjunction that adds a reason, it is never restrictive. A good little test of whether a stenographer has been well trained is to see whether she can put a comma before "*as* that shows a reason."

1. We cannot place an order now, as our stock is full.
2. Harvey was much disappointed, as he had always won easily before.
3. Not a fish would bite, as the sun was shining brightly.
4. I can pay my debts before they are due, as my salary has been increased.

As, for, and *since,* when they show a reason, are never restrictive. There is no exception to this statement. Repeat it and fix it in your mind: "*As, for,* and *since,* when they show a reason, are never restrictive." If we wish to express "the particular reason why," we must use *because,* which is explained in the next lesson.

Another common use of *as* with a non-restrictive meaning is seen in the following.

1. Price is an erratic player, as you know.
2. Words are not in themselves any particular part of speech, as we have frequently heard.
3. This is, as you might say, an eye-opener.
4. As the captain had said it would, the fog soon lifted.
5. I am writing in great haste, as you can easily see.
6. But money did not grow on the bushes, as I very soon found out.

The *as* in these sentences means "*and* you already know this," "*and* this was according to his prediction", "*and* I needn't tell you," etc.

216. The "ever" pronouns. *Whoever, whichever,* and *whatever* often form adverb clauses, meaning "no matter who", "no matter what," etc. These are nearly always non-restrictive.

1. I fear him not, whoever he may be.
2. He will be quite happy, whichever he gets.
3. I will speak out, whatever he may say.

The above clauses modify the verbs *fear, will be,* and *will speak.*

Exercise

Make a list of all the adverb clauses in the sentences below, explaining briefly why each is restrictive or non-restrictive in meaning. The sentences are all printed without commas, though some ought to have commas. So you can get no clues from any punctuation marks. Neither can you tell anything by the conjunctions themselves. For instance, you may see a *since* clause. If it shows a reason, you know it is non-restrictive. But if the meaning is "since *that particular* time when," the clause is closely restrictive.

The Model is based on three different sentences, so that you may have plenty of illustration of how to go to work.

SENTENCES	MODEL
1. His money gave out so that he had to beg from the passengers.	1. So that he had to beg = "and as a result." There should be a comma before it.
2. We suspected him whenever he was not in sight as he had a sneaky look.	2. Whenever he was = "at every particular time when." It is restrictive. As he had a sneaky look is non-restrictive because *as* shows a reason. There should be a comma before it.

SENTENCES	MODEL
3. The natives acted as if they were delighted with whatever we said though we could see that they were really as unfriendly to us now as they had been before we had a conference with them.	3. As if they were = "in that particular way." It is restrictive. In though we could see though is like "but." There must be a comma before it. As they had been = a clause of comparison with as unfriendly. It is very closely restrictive. Before we had a conference = "before that particular time." It is restrictive.

In your written work include no relative clauses. Select only the adverb clauses.

1. Morrison was now exhausted while his companions were fresh.
2. There they lie for forty-eight hours when they are taken out and rolled in wheelbarrows to where the vats of brine are waiting for them.
3. Geologists who work in Alaska have to protect themselves from mosquitos even when they are working in deep snow.
4. On this track the machines go whizzing about as if it were an indoor speed contest.
5. We had no sooner alighted than we were shown into a splendid drawing-room.
6. We watched him closely while he measured the depth for we wanted to learn his tricks.
7. Mr. Birdseye's face wrinkled and twitched almost as though he meant to shed tears.
8. All eyes were fastened upon him very intently so that he had to be specially careful.
9. He has not been seen since he registered here eight days ago.
10. Jim did not lift his eyes so was unconscious of the look Marie bent upon him.
11. Walker was now confident of making huge profits since his competitors could not manufacture the strips so cheaply.
12. He may never have been in Nicaragua though he seems to know all about it.

THEME 13 (A TRUE STORY)

One of the elephants in a traveling circus was exceptionally well trained and valuable. But she was vicious; had killed seven persons. After she had killed her eighth victim, her trainer, at a town in Tennessee, her execution was ordered. The other elephants were made to push her to a big crane that was mounted on a railway construction-car; a noose of chain was put about her neck; she was hoisted and hanged.

LESSON 53

CONJUNCTIONS OF WHICH WE CANNOT SAY "USUALLY"

Review for a spelling test the words given in Lessons 32 and 34.

217. *That.* One kind of non-restrictive clause is introduced by a participle and *that.*

1. He plays pretty well, *considering that* he has had so little practice.
2. You may go now, *seeing that* your work is finished.

Such participles are not attached to any noun; we do not think of any one who is "considering" or "seeing." So it is best to call them what they really are, parts of a compound conjunction. There is a tendency to drop the *that,* and this tendency has been adopted in some cases.

1. I will buy you a horse, *providing* you take care of him.
2. No objection will be made, *provided* you do not ask such a favor again.

218. **Comparatives.** A clause that you might never detect is seen in "The longer I live, the happier I grow." This means "I grow happier *in proportion as I live longer.*" The main verb is *grow,* which is modified by an adverb clause, *the longer I live.* Other examples are (the adverb clause coming first in each case):

1. The deeper the well, the cooler is the water.
2. The higher you go, the colder it gets.
3. The more you humor him, the less he respects you.
4. The less I worry, the better off I am.

This is one of the few cases in which custom is not settled, but such clauses are usually called non-restrictive.

219. Four conjunctions that are more likely to be restrictive. An adverb clause introduced by *whether* is more likely to be non-restrictive.

1. I am going to eat a third piece, whether it is good for me or not.
2. You will have to submit, whether you like to or not.

These "whether or" clauses modify the verbs *am going* and *will have;* they are adverbial. They are not at all like the noun clauses that you are familiar with—such as "I asked whether it was good for me or not."

In the case of *till* and *until* a decision is easily made. Does the sentence mean that an action "kept right on to that particular time when" or is not to take place "before that particular time when"?

1. We walked till we were all fagged out.
2. I read until the lights went out.
3. You can't vote till you are twenty-one.

This is the ordinary use. But sometimes an author wishes to show the meaning of "*and* at last", "*and* finally after a lot of this."

He frequently wheezed and coughed and shivered, until finally I was alarmed.

You can see from the following pair how *as* may mean "in just that particular manner," or how it may mean "that, by the way, is the manner."

1. I have done as you told me to.
2. I planned to serenade her with my guitar, as the caballeros do in Spain.

If is more likely to be restrictive, meaning "under the particular condition that."

1. Of course I'll buy if there's a profit to be made.
2. Ralston wouldn't say so if he didn't think so.
3. We can't catch anything if it's cloudy.

But it may show a "dashed off" idea equivalent to "—that is, provided this is the case" or "even though this is the case."

1 I prefer to be quiet, if you don't mind.
2. Come down stairs, if you please.
3. I am healthy, if I do drink coffee.

That last sentence is a fine illustration of the whole principle of Lessons 51-53. If no comma were used, the sentence would mean that I can "be healthy only when I drink coffee"—only under that particular condition.

The same idea applies to *unless*. It may mean "except under the particular condition that."

1. I won't go unless I am invited.
2. He thinks nothing is true unless his father says it is true.
3. Don't promise unless you really want to.

Or it may mean "by the way" or "that is, of course."

1. There's not the least thing to be afraid of, unless you are superstitious.
2. I can't make any sense out of this letter, unless he means that he's going to cut our acquaintance.

220. ***Because.*** The conjunction *because* is quite as likely to have one meaning as the other. Now that you have grown familiar with several hundred examples of the difference between restrictive and non-restrictive, *because* ought not to give any difficulty. It is exactly the same old story.

"For the particular reason that"

1. I dance because I like to.
2. I go to the theater because I like plays, but he goes only because he has to.
3. The fellows admired him because he never bragged.
4. The girl was very much embarrassed; she didn't feel like refusing to dance with him just because he was clumsy.
5. I don't shave because I like the feeling of a razor; I do that unpleasant work because I want to look decent.

"*And* the reason is"

1. He never goes to the theater, because the light hurts his eyes.
2. I never enjoyed dancing with him, because he was clumsy.
3. He doesn't dare drink ice-water, because it's bad for him.
4. But I bought a very different kind of shoe, because I knew that he had no idea of what was needed.

In a majority of cases a *because* clause will make sense either way. A writer must always decide about the comma by first deciding "What do I want the reader to understand?" If his feeling is that he means "*and* the reason is," he puts in a comma.

Exercise

Prepare written work on the following unpunctuated sentences following the Model of the previous lesson. A few cases may be debatable, so that you will feel that the sentence might be taken either way. Decide which is more likely, more natural, more sensible. Include only the adverb clauses.

1. The government will not operate these steamers unless it finds that private corporations will not buy them.
2. I should have to make myself master of you if you seemed likely to be troublesome.
3. He took his seat just as the band was beginning to play "Oh, Thou Sublime Evening Star."
4. She was not permitted to breathe the dangerous air of Newport until she was engaged to a man worth several millions.
5. In this photograph the roots are shown just as they were when removed from the pipe.
6. The operation of this amusing device is perfectly easy as all you have to do is to move the feet of the tin animal to which the pointers are attached.
7. I don't like to go over that road at night without a lantern because I once wrenched my ankle badly while I was walking in the dark.
8. As I was a visitor of rather high pretensions I was ushered into a misshapen little back room.
9. We stood watching the storm until nearly one o'clock in the morning.
10. I should like the book very much better if there were not so much negro dialect in it.

11. This is not much of a bargain after all seeing that the back is considerably shop-worn.

12. But doubtless God made these bothersome flies for some good purpose whether you enjoy them or not.

13. The more slowly you go in those early lessons the more easy it will be to go fast later.

14. This rope will break very soon unless you repair it.

15. He offered to do as I wished if I would lend him the necessary books as he is fond of reading.

16. He went on like that with his rules and exceptions and exceptions to the exceptions till at last I was all up in the air.

17. He still has that habit of whistling softly when he is puzzled as he used to do when he was young.

LESSON 54

Punctuation, Rule 10

221. Rule 10. Non-restrictive adverb clauses are to be set off by commas.

Exercise

Punctuate Leaves 12 and 13. Remember that noun clauses are not set off unless there is some specially good reason. Remember that every lesson in punctuation is a review of all previous lessons; some of the sentences do not contain any adverb clauses.

This lesson is short in order that you may have plenty of time to consider each clause and to make sure that you are right.

LESSON 55

PUNCTUATION, REVIEW OF RULES 8, 9, AND 10

Punctuate Leaves 14, 15, and 16, which are a review of Rules 8, 9, and 10.

THEME 14

The teacher will read an account of how they make "Americans first" at Detroit. What is read will be three times as long as a theme. Don't try to crowd all the points into what you write; don't feel that you must follow the plan used by the author. But get the main idea: How much better off Detroit is because all the foreigners are learning to think of themselves as "Americans first." Bring out this main idea by telling about the night-schools, how the Italian felt, and how the business men felt.

LESSON 56

ANALYSIS OF SIMPLE SENTENCES

222. The four forms of expressing thoughts. The great majority of sentences make a statement that something is true or not true. These are called "declarative."

1. That is not the way they do in France.
2. Sam asked me why I was so happy.

A sentence that asks a question is called "interrogative."

1. Isn't that the way they do in France?
2. Sam, why are you so happy?

A sentence that expresses a command is called "imperative."

1. Don't act that way when you are in France.
2. Sam, cheer up.

A sentence whose main purpose is to express emotion, to "exclaim" over something, is called "exclamatory."

1. Oh, what a burial was here!
2. What a funny thing to say!
3. How he has changed!

A declarative or interrogative or imperative sentence may be used in an emotional way, not so much to state or inquire or command as to show strong feeling. When so used (printed with an exclamation mark) they are also called exclamatory.

1. Don't act so!
2. Cheer up!
3. Who would have thought it!
4. Who's there!

223. The "simple" sentence. These four ways of expressing thoughts are easy to understand at a glance, and will

not need any further explanation or drill. This lesson and the next five lessons are about another matter. We are to classify sentences according to their grammatical construction as "simple", "complex," and "compound."

A "simple" sentence is one containing only one subject (or one series of subjects) and one verb (or one series of verbs). It may contain any number of infinitives or gerunds or participles or adjectives or adverbs or prepositional phrases; but it makes only one statement. In the following simple sentences the subject and verb are italicized.

1. *They are* not *coming* today.
2. Why *should* any *man* in his right senses *borrow* money to buy an automobile?
3. Ah, what a joy it *was* to his friends *to see* him persevere against all adversities and win out so nobly!

224. The practical value of knowing about the kinds of sentences. A person who had never learned about infinitives would not know what kind of sentence that last one is—would probably suppose it contained several verbs. So he might not try in a theme or letter to write one as long as that or as different from his other sentences. He would be ignorant and confused, afraid to vary his sentence-forms, likely to set down a series of this sort: "He kept persevering, and this made his friends glad, and finally he won out nobly." That is a child's way of writing—to set down something "and" then another little something "and" then another small bit, and so inch his way through a composition. Such a writer is tiresome and uninteresting. Instead of showing on paper what kind of person he really is—fairly bright and original—he appears dull and undeveloped.

The purpose of this whole year's work is not to learn names and rules, not to classify and draw plans, but by means of the many illustrations and exercises to get so familiar with all sorts of sentences that we shall no longer be ignorant and afraid. The purpose is to learn how to be more interesting on paper. And "being interesting" is not a fanciful notion, but a

practical, business-like idea. All over this country there are firms that want to be "interesting" to their customers. No matter how good their wares and low their prices, they will make bigger profits if the office force can write interesting letters—not tiresome because they are full of errors and juvenile sentences, but of the kind that will convince patrons that they are dealing with a reliable and careful company. All over this country there are heads of firms who groan at ignorant stenographers who cannot make decent sentences. Why do they groan? Because such ignorance makes the firm appear "sloppy" and unreliable, misrepresents them on paper, spoils business.

225. Compound subjects and verbs. In that last sentence there is only one subject, *ignorance.* It is the subject of three verbs—*makes, misrepresents,* and *spoils.* Since it belongs with one verb as much as with another, we call the sentence simple.

There may also be a series of verbs that have a series of subjects, every subject belonging with one verb as much as with another.

Ignorance of spelling, *heedlessness* with punctuation, and childish *inability* to construct sentences *make* a firm appear unreliable, *cause* distrust, and *spoil* business.

Though that sentence has three subjects and three verbs, its arrangement is "simple"; one set of statements is made about one set of subjects. The name "simple" does not mean "short and easy"; it is a technical name in grammar for a sentence which contains no statement within a statement—that is, which has no subordinate clause.* There is no other limit to the possible length and variety of "simple" sentences.

They are given to all kinds of marvelous beliefs, *are* subject to trances and visions, frequently *see* strange sights, and *hear* music and voices in the air.

* This is not a definition. For the sake of clearness at this point the compound sentence is not mentioned.

On parting with the old angler *I inquired* after his place of abode, and happening to be in the neighborhood a few evenings afterwards, *had* the curiosity to seek him out.

A person who knew nothing about verbals might suppose that this thirty-one-word sentence contained five verbs and was very complicated. But one who has been trained sees at a glance that the sentence is simple: there is one subject, *I,* and two verbs, *inquired* and *had.* Here is a simple sentence sixty-three words long:

He pretended to fumble for his money, then suddenly *thrust* his staff fiercely into Sybrandt's face and *drove* him staggering, and *lent* Cornelis a back-handed slash on the ear, sending him twirling like a weathercock in March, then *whirled* his weapon over his head and *danced* about the road like a figure on springs, calling them "thieving loons" and bidding them "come on."

226. The need of knowing about simple sentences. Perhaps you are asking, "Well, what of it? What advantage is there in knowing the name of it?" There is not the slightest advantage in knowing the *name,* but the most necessary knowledge in all the study of sentence-making can be acquired only by first reaching a point where we can clearly see whether a sentence is simple or not. All our fifty-five lessons have been preparing us for that. Many lessons that follow are leading up to "Rule 17," the most important thing in the book. No one can master that rule until he first knows unmistakably what a simple sentence is.

In that sentence about how Sybrandt and Cornelis were put to rout there are commas before *then.* These show that *then* is not beginning a new sentence. We have here a simple sentence—one subject and a series of verbs. These verbs are separated by commas and modified by the adverb *then,* for they are a series of similar items. But if you in your writing should reach the end of a simple sentence without knowing where you are and should use *then* to join another simple sentence, you would be committing that primal sin called a "sentence-error." No one can begin to compose sentences until he knows

when he has reached the end of a sentence, until he knows the difference between one sentence and two sentences. That does not sound difficult, and it is not for those who learn, step by step, all about the uses of words.

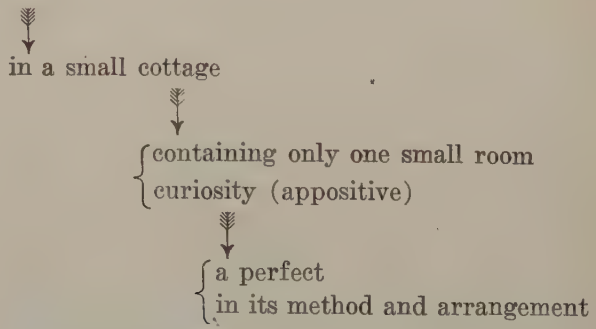
227. **Diagraming simple sentences.** Today's Exercise requires the diagraming of simple sentences. Every simple sentence may have four parts—never more:

1	2	3	4
Subject (or series of subjects)	Verb (or series of verbs)	Objects or Predicate nominatives	Modifiers of any of the other three parts

If we examine the following sentence, we shall see that there is only one subject, one verb, one object, one objective predicate—*I found him living.* All the rest is modifiers.

I found him living in a small cottage, containing only one room, a perfect curiosity in its method and arrangement.

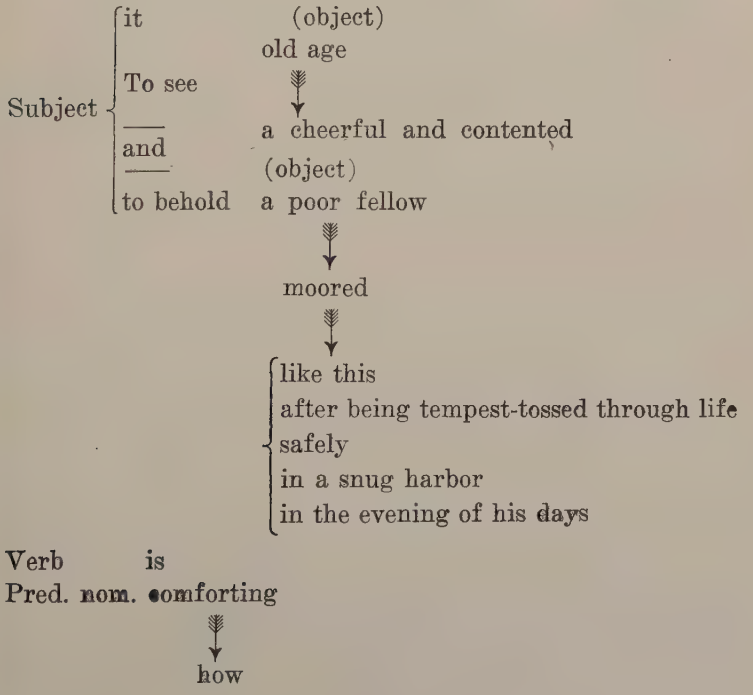
Subject I
Verb found
Object him
Obj. Pred. living



Here is another example:

How comforting it is to see a cheerful and contented old age and to behold a poor fellow, like this, after being tempest-tossed through life, safely moored in a snug and quiet harbor in the evening of his days!

As we read this through we see that *is* is the only verb and that the subjects are *to see* and *to behold.* Then as we go back to sort out the third and fourth parts we see that *comforting* is a predicate participle, that *old age* is the object of *to see.* But *like this* is doubtful. At first it seems to modify *fellow,* meaning "a fellow like this one." But why should it be set off by commas? As we read on it seems more likely that the author meant "safely moored like this." Either way is possible. *After being,* etc., modifies *moored* by telling the time when he is moored, and *in a harbor* and *in the evening* also modify *moored.* The diagram can then be quickly written down, putting *it* above the subject, because it is a mere "filler out," a "dummy" subject, as you learned in Lessons 29 and 33.



Exercise

Diagram the following simple sentences. Arrange your work neatly, thinking in advance where the bulk of the diagram is going to fall—whether in connection with the subject or with the verb or with some object. Each sentence in this Exercise has only one subject and one verb.

1. The horse, a fine, sleek animal, was stamping impatiently, with ringing shoes, on the paved court.

2. The only difficulty in this experiment, aside from making the joints tight, is to fill the pipe at the start.

3. In the neighborhood of one bank, the Lincoln State Bank, masked bandits swarmed at all hours of the day, victimizing fifteen patrons in a single week.

4. Probably the pilot, bewildered by the injury to the power-plant and handicapped by relatively weak controls, failed to counteract some air disturbance.

5. Because of the shortage of horses in Germany it has been found wise to dye white and dappled horses a field-gray, thereby giving them the protective color of the soldiers' uniforms and making them available for military purposes. [Say that *giving* and *making* modify *to dye*, though participles of this kind are very loosely "stuck on," hardly modifying anything, being almost "absolute."]

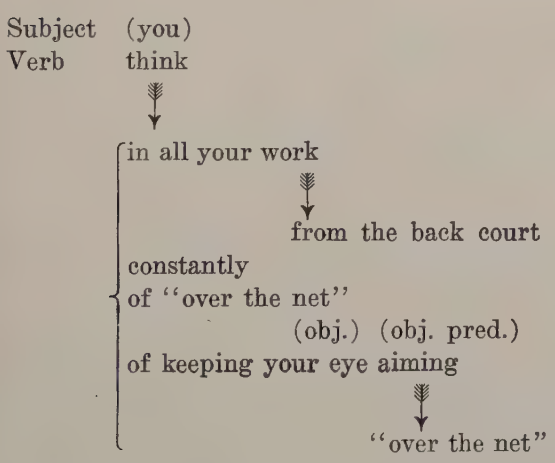
LESSON 57

ANALYSIS OF SIMPLE SENTENCES—*Continued*

Review for a spelling test the words given in Lessons 38 and 43.

228. Imperative sentences. The subject of an imperative verb is seldom expressed. It is usually *you* understood. In diagraming put this understood subject in parenthesis.

In all your work from the back-court think constantly of "over the net," of keeping your eye aiming "over the net."



229. Omitted subjects and verbs. Subjects and verbs of interrogative sentences are sometimes understood. "Why take all that trouble?" means "Why *should you* take?" or "Why *do you* take?"

In quick dialogue, or when the topics are fully in the mind of a reader, both subject and verb may be omitted. "No matter" means "*That is* no matter [of importance]." "Why not?" means "Why *should he* not?" or something of that sort. An author does not need to tell us laboriously, "It is a strange thought to think of his getting rich so rapidly." He may simply exclaim, "To think of his getting rich so rapidly!"

A pupil who does not understand about these omitted words may not realize that he has come to the end of a simple sentence, and so may carelessly put down a comma and rush ahead. That is the worst of errors—a "sentence-error."

230. *Ing* modifiers of the verb. The following constructions with participles (or with *ing* words that were formerly participles) modify the verbs:

1. *Generally speaking,* the mile run is dangerous for boys.
   (It is, *if we say what is generally true.*)

2. *Considering his ability,* he *has done* poorly.
   (He has done, *if his ability is considered.*)

3. *Barring* accident, we shall arrive on time.
   (We shall arrive, *if accident does not occur.*)

4. *Regarding* the second point there is little to say.
   Owing to the speed-law we had to slow down.
   (These are prepositions.)

231. Nominative absolutes modify verbs. Nominative absolutes are most like modifiers of verbs. They often give some kind of reason.

1. All things considered, this is not so bad.
   (This is, *if all things are considered.*)

2. His *watch being* slow, he missed the train.
   (He missed *because* his watch was slow.)

3. My *friend being* unwell, I had to travel alone.
   (I had to, *because.*)

4. The *sun having gone* behind the cloud for a moment, the island was no longer visible.
   The island was not visible, *because.*)

Or they tell the manner of an action.

There he lay, his *muscles twitching* violently.

Exercise

Diagram the following simple sentences. There is only one subject and one verb in each.

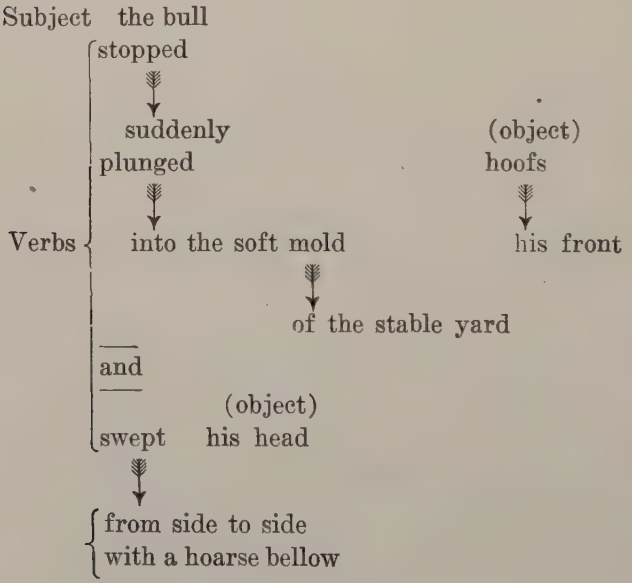
1. Going to sell that watch, that Christmas present!
2. Look for a moment at this extraordinary picture of a man going over Niagara Falls in a barrel.
3. Is every movement of this fellow during the last seven weeks accurately known in your office?
4. To be perfectly frank with you, your record, judging by your own statement, is not at all good.
5. Knowing all about these crooked streets by daylight is very different from being able to find your way about at night.
6. He was of the aristocracy of the country, his family being of pure Spanish blood and of great importance in Mexico.
7. The captain stood on the quarter-deck, his eyes flashing with rage and his face as red as blood, swinging the rope and yelling to his officers.
8. Picking himself up and shaking his fist at the man on the omnibus, he called out something about "getting even before tomorrow morning."

LESSON 58

ANALYSIS OF SIMPLE SENTENCES WITH A COMPOUND VERB

232. Diagraming a compound verb. The following simple sentence has three verbs. The commas are used to separate this series of verbs.

Suddenly the bull stopped, plunged his front hoofs into the soft mold of the stable yard, and swept his head from side to side with a hoarse bellow.



Exercise

Diagram the following sentences, most of which contain two or more verbs.

1. The wall was broad, afforded a comfortable footing, and inclosed a straw-littered yard.

2. A native guide, left to his own devices, first hunts for a water-hole, then selects the top of a knoll, and pitches his little tents here, there, and everywhere, according to his fancy for this or that thicket or clump of grass. (Of course you see that *left* is not a verb, for it is set off by commas.)

3. Having appropriated considerably more than one and a half billions, thereby beating all records by five hundred million dollars or so, Congress will probably adjourn and will take up its serious occupation of electioneering.

4. The forecastle was large, was fairly well lighted by bull's-eyes, and, being kept tolerably clean, had quite a comfortable appearance.

5. Keeping our headway on with all our strength and the help of the captain's oar, the two after-oarsmen giving way regularly and strongly, we tumbled into the bows, keeping perfectly still for fear of hindering the others.

6. Presently, in the midst of these pleasantries, she gave a loud shriek, and bounded out of her chair like a rabbit from its hiding-place, and ran backwards out of the room, uttering little screams and holding her mantle close about her with both hands.

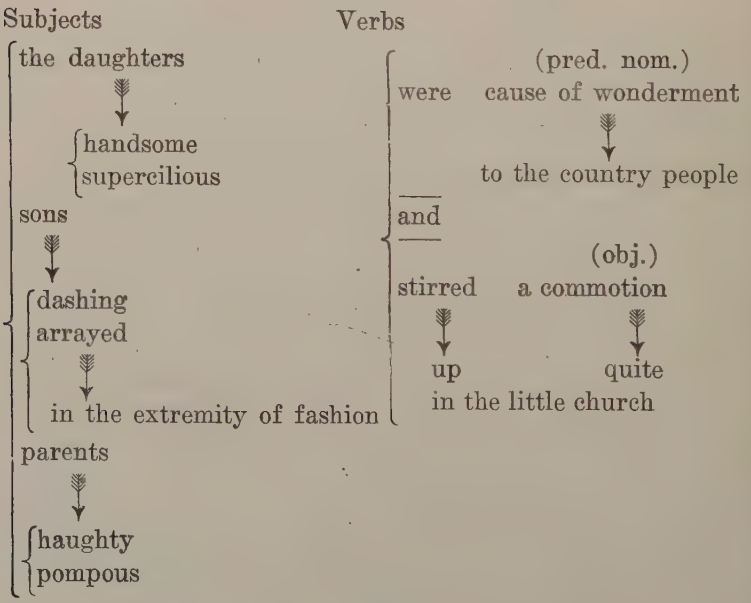
7. We all landed safely at last, crossed a little plain, descended a hollow, and, riding up a steep bank, found ourselves before the gateway of Fort Laramie, under the impending blockhouse erected above it to defend the entrance.

LESSON 59

ANALYSIS OF SIMPLE SENTENCES WITH A COMPOUND SUBJECT AND A COMPOUND VERB

233. Examples of diagraming. Here is the diagraming of a simple sentence that contains three subjects and two verbs.

The handsome, supercilious daughters, the dashing sons arrayed in the extremity of fashion, and the haughty, pompous parents were a cause of wonderment to the country people and stirred up quite a commotion in the little church.



Exercise

Diagram the following sentences, all of which contain either a compound subject or a compound verb, or both.

1. On the twenty-fifth of July, late in the afternoon, we broke up camp, with the usual tumult and confusion, and moved once more, on horseback and on foot, over the plains.

2. Borrowing money from a thrifty cousin on the plea of wishing to better herself "in the States," Lily made the passage to America in steerage, and landed in New York, sick, broken-hearted, and terror-stricken.

3. The loss of a housekeeper at this critical time and the disappearance of the cook forced him to do his own work and obliged him to get his own meals and to attend to all the household drudgery.

4. Gaston, completely taken by surprise, sat motionless in his chair, gripping the edge of the table with his hands, and stared at the grim figure by the door.

5. Building such a furnace in such a marvelously short time meant team-work in industry, required enthusiasm, loyalty, and efficiency of the highest order among a thousand workmen, speaking many tongues, but all intent upon one purpose—the breaking of the world's record for quick construction.

[Sentence 5 is a fine illustration of how useful this diagraming is in learning how to compose good sentences. Pupils would not be likely to use the verbs *meant* and *required* in just that way; they would be more likely to start out with a new subject after "meant team-work in industry"; they would probably use "it required." The little "it"—small as it is—would completely change the sentence. "It" would start a new sentence. A mere little comma before it would be that primal sin, a "sentence-error."]

6. Long after leaving him, and late that afternoon, in the midst of a gloomy and barren prairie, we came suddenly upon the great trail of the Pawnees, leading from their villages on the Platte to their hunting-grounds, and met a concourse of thousands of savages.

7. But I compelled her to sit down on a chair, and made her drink, and washed her pale face, chafing it into a faint color with my apron.

8. The twinkling lights in the valley grew brighter and brighter and more numerous, and could be seen moving to and fro through the streets of a village.

THEME 15

A woman on her way home from a day of Christmas shopping was held up by a robber, who demanded her purse. She pleaded with him not to take a poor woman's money, but he was relentless. "At least," she said, "let me have enough for car-fare home." He grabbed the purse, gave her a quarter from his pocket, and hurried off. On the car the woman counted up her loss. She had started out with $30 in a shabby, worn-out purse; she had spent—she counted up three times to make sure —$29.85!

LESSON 60

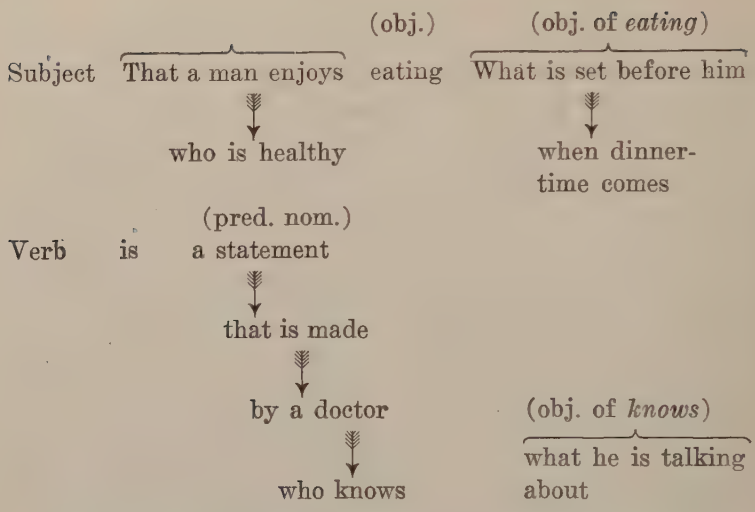
ANALYSIS OF COMPLEX SENTENCES

234. Find the principal verb. A sentence which has only one principal verb (or series of verbs) is complex if it contains a subordinate clause. We are well prepared for complex sentences because we have made such a thorough study of all kinds of clauses and of simple sentences. In diagraming complex sentences noun clauses may be subjects or objects or predicate nominatives or appositives, and among the adjectives and adverbs and phrases we may have to place adjective clauses and adverb clauses. But our main task is just the same—namely, to find that principal verb and to group all the other parts properly about it.

Watch the steps by which a complex sentence may be built up. The verbs in the subordinate clauses are italicized. The principal verb is printed in heavy type.

1. A healthy man **enjoys** his food.
2. A man who *is* healthy **enjoys** his food.
3. A man who *is* healthy **enjoys** eating what *is set* before him.
4. He **said** that a man who *is* healthy *enjoys* eating what *is set* before him.
5. That a man who *is* healthy *enjoys* eating what *is set* before him **is** the statement of a doctor who *knows* his business.
6. That a man who *is* healthy *enjoys* eating what *is set* before him when dinner-time *comes* **is** a statement that *is made* by a doctor who *knows* what he *is talking* about.

235. Diagraming complex sentences. This complex sentence containing seven subordinate clauses is thus diagramed:



236. ***As, so,* and *than* clauses.** In our study of adverb clauses we found that one kind was always restrictive—the clauses of comparison introduced by *than, as—as, so—that,* etc. (See Lesson 51.) Such clauses modify adjectives or adverbs.

1. He was *more* tired *than he would admit.*
2. I was *as* helpless *as if I had been paralyzed.*
3. The air was *so* clear *that it was a pleasure to breathe it.*

More is modified by *than he would admit; as* is modified by *as if I had been paralyzed; so* is modified by *that it was a pleasure to breathe it.* These are the only kinds of clauses that do modify adjectives and adverbs.

The clauses introduced by *as* and *than* are often shortened by omitting the verbs and by not repeating the adjective or adverb.

1. I was as helpless *as an infant* [*is helpless*].
2. This is larger *than the other* [*is large*].

But in some cases the verb appears.

1. I was as happy *as I could be.*
2. This was more *than we had bargained for.*

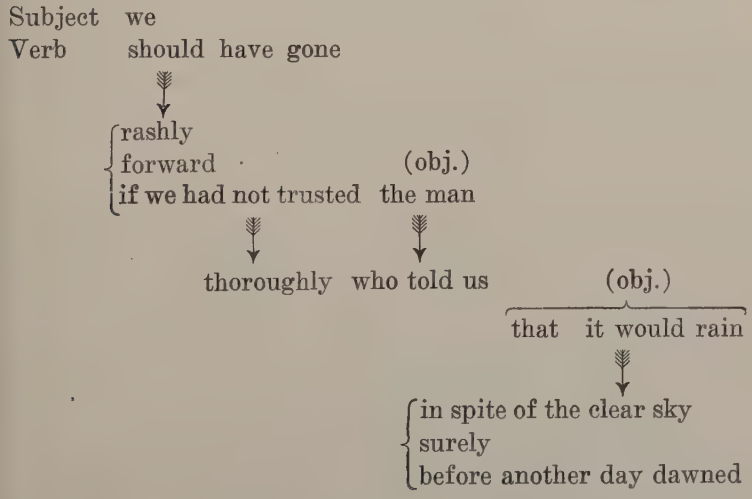
237. *If* clauses. Other kinds of adverb clauses modify verbs. We should feel thoroughly acquainted with them by this time, but a word needs to be added about *if* clauses. Compare the following sentences:

I shall not go *if it rains.*
If it rains, I shall not go.

In each case the clause modifies the verb *go.* (When it is placed directly after *go,* it is not set off by a comma if it is restrictive in meaning; but when it is put first in the sentence, at a distance from *go,* it is set off.) All *if* clauses that begin sentences modify some verb that comes later. Some pupils, even after they have had practice, will thoughtlessly begin a diagram with an *if* clause. They ought to look ahead for the main verb. Keep looking ahead for it in the following sentence:

If we had not thoroughly trusted the man who told us that, in spite of the clear sky, it would surely rain before another day dawned, we should have gone rashly forward.

The *if* clause modifies *should have gone.* The sentence is thus diagramed:



This same warning applies to all sentences that begin with subordinating conjunctions like *since, though, when, as.*

Exercise

Diagram the complex sentences given below. Each contains only one main verb, and each main verb has only one subject.

1. People who visit the Chicago Board of Trade are perhaps most impressed by the sign-language that is used in buying and selling grain for future delivery.

2. If you want a moving-picture of something that happens very suddenly, you may train this camera in any direction as accurately and as quickly as a cowboy can draw a gun.

3. An odd feature about the machine is that it spells words as they sound, and not according to some fat dictionary.

4. Matters were thus when, returning one day from the town-hall to his own house, he found a woman waiting for him in the vestibule, with a child in her arms.

5. If a rabbit ever forgets, if he pauses one moment for a wordless, noiseless game with his fellows, he dies.

6. When I stroked her soft, bright fur while she lay purring herself to sleep in my lap, it was with a feeling of sadness I could not easily disguise.

7. Her mother always cautioned her to remember that she was to be a society lady, and that these young men she met were useful only because they could help in learning business methods.

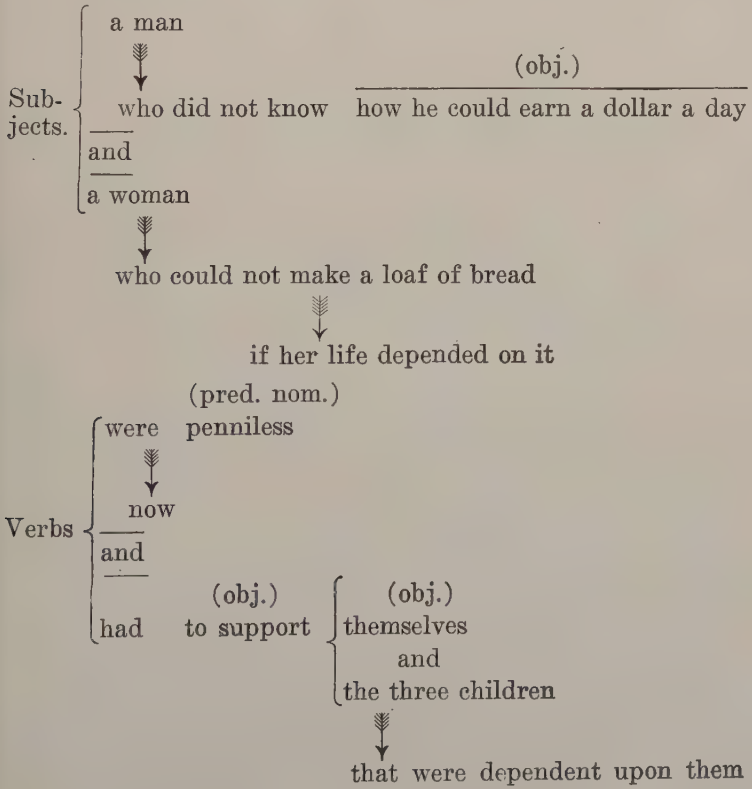
8. The distance is increased five miles a week until he reaches thirty miles, which is the point of endurance they wish him to attain.

LESSON 61

ANALYSIS OF COMPLEX SENTENCES—*Continued*

238. Examples of diagraming. Here is the diagram of a complex sentence that contains a compound subject and a compound verb in the principal clause.

A man who did not know how he could earn a dollar a day and a woman who could not make a loaf of bread if her life depended on it were now penniless and had to support themselves and the three children that were dependent upon them.



239. **The childish *"and."*** If a child had to express the ideas in that complex sentence, he would be likely to say: "This man couldn't earn a dollar a day **and** the woman couldn't make a loaf of bread if her life depended on it **and** now they were penniless **and** they had to support themselves **and** they had to support the children too." The experienced writer used *and* to join two nouns, to join two verbs. He put all but one statement into subordinate clauses.

Exercise

Diagram the complex sentences given below. Four of them have compound subjects or compound verbs in the main clause.

1. When the little swimmer has mastered the front dive, allow him to dive off and, upon coming to the surface, drift along on his face, doing what is known as the "dead man's float."

2. The explosion of the powder so startled the thief that he found himself looking down the barrel of the dentist's revolver before he could assemble his wits and escape.

3. When she wanted to know how much money I was worth and who my ancestors were, I had to confess that, though my father was president of a bank, I hadn't a cent in my own name.

4. After another hour of dusty tramping, during which he three times asked his directions from the tourists he met on the trail, he finally brought his companion to the Axis Inn and turned him over to the parents he had run away from.

5. He was tickled to death with the notion and enjoyed his new job immensely until, after the second load of about a hundred pounds, some cowardly assassin shot at him from the brush one morning about the time the stage went down past his ranch.

6. At length, however, we came upon a forest tract, and had no sooner done so than we heartily wished ourselves back among the rocks again, for we were on a steep descent, among trees so thick that we could scarcely see a rod in any direction.

7. He took it on the palm of his right hand, then put it close to his eye to see what it was, and afterward turned it over several times with a pin that he held in his left hand, but could not make out what it was.

8. Codfishing is a dangerous business, because the fishing-grounds lie in the path of the huge ocean steamships, which plow through the fogs at high speed and not infrequently crash into a fishing vessel, cutting it in two and destroying life.

LESSON 62

ANALYSIS OF COMPOUND SENTENCES

REVIEW FOR A SPELLING TEST THE WORDS GIVEN IN LESSONS 44, 45, AND 49

240. Coördinating conjunctions. There are a few conjunctions that link together words, phrases, clauses, or sentences of the same rank, showing that one statement is as important as the other. The commonest is *and*.

pen *and* pencil
on land *and* on sea
where the sun shines *and* the breezes blow
The sun shines brightly, *and* the warm breeze blows.

Another is *or*.

one *or* the other
by hook *or* by crook
whether we live *or* whether we die
You must learn this, *or* you will be laughed at.

The choice between two statements is made more emphatic by using *either* before the first one.

Either you must learn this, *or* you will be laughed at.

In the same way *nor* and *neither* . . . *nor* are used.

He is not trained, *nor* can he now be trained.

But *neither* . . . *nor* is seldom used to join two sentences; ordinarily it links only minor parts of sentences.

1. He is neither *blind* nor *deaf*.
2. We neither *know* the way nor *can learn* it.
3. He knows neither *when he should come* nor *how he should leave*.

Another way of linking statements of the same rank is to contrast them by some conjunction that means "on the other hand." (See § 213.)

1. You are sorry, *but* they rejoice.
2. I am sorry, *yet* I must refuse.
3. Their work is all done, *while* ours is not begun.

A contrast may be made more emphatic by using *not only* before the first statement.

Not only has our plan been discovered, *but* we are suspected of worse things.

These three words, or the four words of *not only . . . but also,* are used all together as one conjunction.

When independent statements of the same rank are thus joined together by coördinating conjunctions, they form a compound sentence. Examples are given below; the numbers indicate where the independent statements begin.

Soon after the foresail was reefed, (2) and we were sent up to reef in the topsail.

The ship's head pitched into the sea, (2) and the water rushed through the hawse-holes, (3) and the chain surged so as to frighten us.

The pieces were thrown into the dust-bin, (2) and the next day there stood a new money-pig on the cupboard, (3) but it had not a farthing in its inside yet, (4) and therefore it could not rattle like the old one.

That last sentence is taken from a fairy-story written for children, and so has a childish "one, two, three, four" construction. Don't imitate it. It is almost impossible to write a good firm sentence by using four successive independent statements, unless they are merely items of one description. A young writer's lack of practice is most likely to be shown by this "and, and, and" effect. Use complex sentences.

There are only a few coördinating conjunctions. All that can be done in linking statements of the same rank is (1) to couple them with an "and" meaning, (2) to offer a choice with an "or" meaning, (3) to oppose them to each other with a "but" meaning.

241. The semicolon as a "half period." Since the "and, and, and" form is unpleasant, it is avoided by using a semicolon between independent statements of a description.

The front gardens blossom with flowers; (2) onions, cabbages, and strawberries grow at the sides of the houses; (3) two or three trees shelter the front windows; (4) and almost every cottage has its trellis of vines.

Between parts three and four the semicolon is used even with the *and;* this is done in order to make it clear to a reader that there are four parts of the same kind.

A semicolon used in this way may be thought of as a "half-period." It does the work of a period in separating independent statements—statements that could be written as full sentences with periods if we preferred. But no capital is used after it; it separates only such statements as are closely connected in thought; and the statements are not called full sentences. The semicolon does the work of a "half-period." To use a comma for such a purpose is the "sentence-error" described more fully under Rule 17.

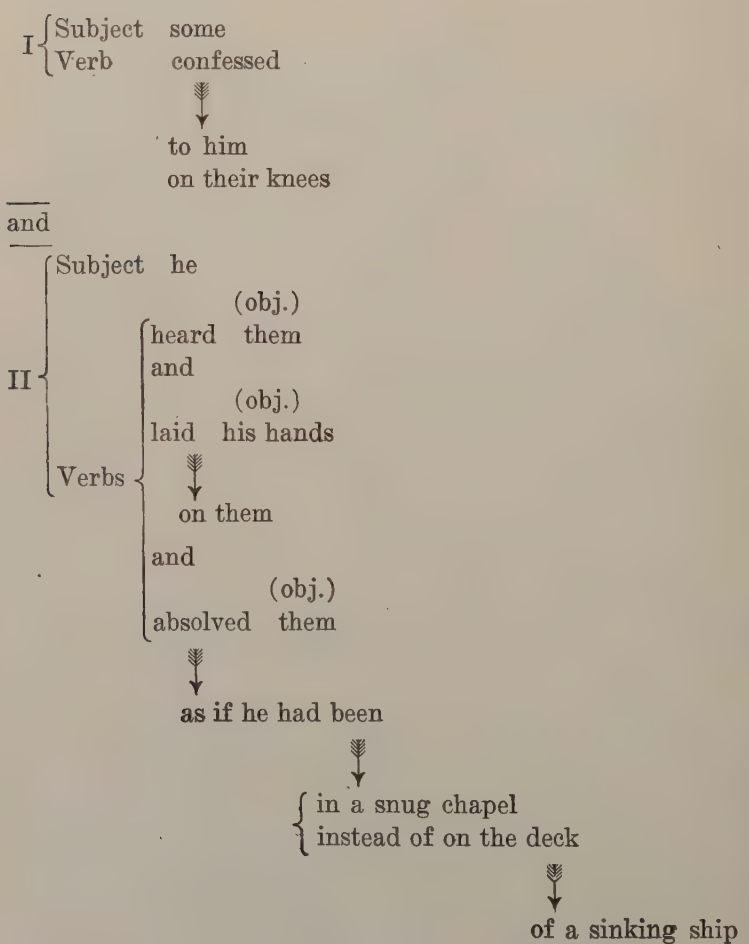
242. Counterfeit conjunctions. There are some adverbs used in reasoning—in hooking thoughts together logically—which are very much like conjunctions. But as a matter of grammar and punctuation they are independent adverbs. They are never used with a comma to link independent statements into a compound sentence; they can be used only with semicolons or periods—thus:

1. The wind is in the north; the weather will *therefore* be colder.
2. Do you really need help? *Then* tell me your troubles.
3. I am not entirely well; *however,* I will join the party.
4. There are many attractive people here; *nevertheless,* I cannot feel at home.
5. I confess it looks pretty spooky down there. *Still* I'll risk it.
6. I have an engagement; *accordingly* I must decline.
7. The hawk was poising; *now* was the time to shoot.

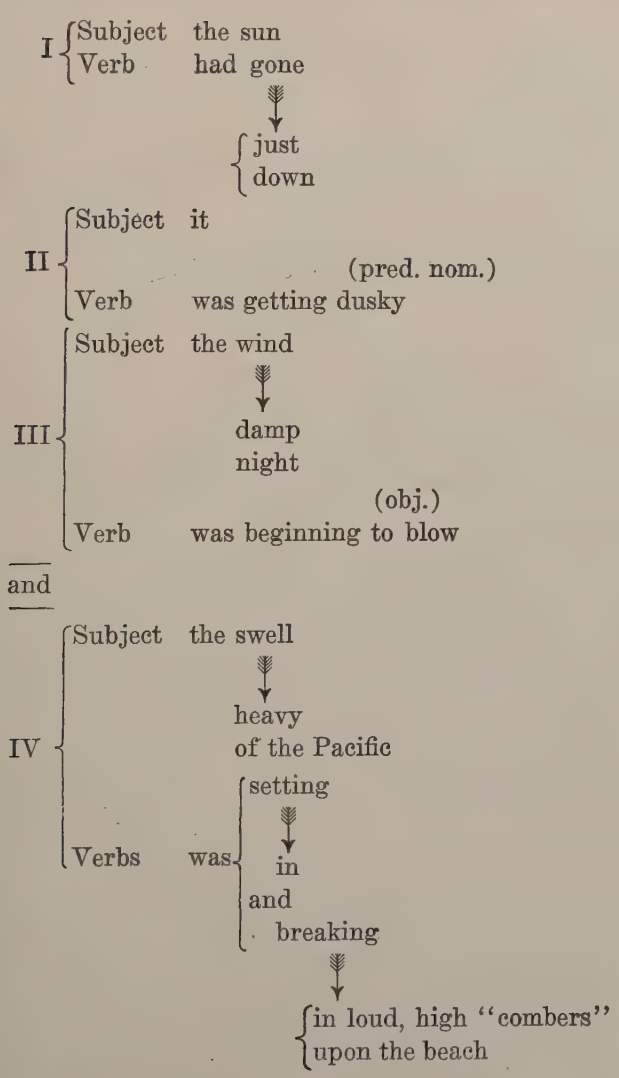
Since these words are dangerous and troublesome for young writers, since they are punctuated in an entirely different way from *but, or, yet,* etc., they must be spoken of and thought of as independent adverbs. Use semicolons before them.

243. Examples of diagraming. Here is the diagraming of two compound sentences:

Some confessed to him on their knees, and he heard them and laid his hands on them and absolved them as if he had been in a snug chapel instead of on the deck of a sinking ship.



The sun had just gone down; it was getting dusky; the damp night wind was beginning to blow; and the heavy swell of the Pacific was setting in and breaking in loud, high "combers" upon the beach.



244. A repeated subject. If a subject is repeated with another verb, or even if it is repeated with the same verb, the sentence is called compound.

1. I was in doubt about what to do, and I was still more in doubt about what not to do.
2. Carver was now on the scene, but Carver was not now the leader he had once been.

If the author has not repeated a subject, it is not best for us to say that it has been "omitted." Say that the verb is compound and that the sentence is simple. In your diagraming today be cautious about these compound verbs; some of the sentences may not contain as many independent statements as you think.

Exercise

Diagram the compound sentences given below.

1. In its present form the apparatus weighs thirty-eight pounds, and it is estimated that three or four like it could be conveniently carried by a military biplane.

2. The rose-bush on the wall hung over the water, which resembled a picture (except that everything was upside down); but when the water was set in motion, the picture disappeared.

3. The spinning-wheel, which had been in every cottage, fell into disuse; and since these new machines were better adapted to the factory than to the home, spinning began to be done in factories and ceased to be a home industry.

4. We could get along without silk clothes and without velvet carpets, but we must have food to eat, and much of it has to be manufactured by working over the raw materials.

5. The crowd had noticed the episode, and when the sergeant said this they rose up with some of the old Parisian mob-spirit and shoved the dandy lieutenant into the gutter.

6. The storekeeper in a small town is the first to hear about sickness or trouble in a family; and if the minister inquires of him as he sets out to make pastoral calls, he will not only save much time and travel, but will also be able to go soonest to those who need him most.

LESSON 63

PUNCTUATION, RULES 11 AND 12

245. Rule 11. It is still a common custom to put a comma after an adverb clause that begins a sentence, even though it is restrictive in meaning.*

1. If you wish to have me, I will walk along with you.
2. When all the reports had been handed in, the results were posted on the bulletin board.

Comment

1. Never use commas after introductory prepositional *phrases* unless they are really parenthetical.

1. At daybreak they got under way.
2. One bright morning in the latter part of May we were awakened by a fire-alarm.
3. From the summit of Jordan Mountain in the park the view of the bay is one never to be forgotten.

The use of commas after such phrases was once the common custom, so that in your reading you will frequently see them. But the custom is dead.

2. Of course a parenthetical word or phrase often comes first in the sentence, and so has a comma after it. But the meaning of the comma is "This is a by-the-way phrase, not a close modifier."

In the third place, there appears to be no rule against it.

3. Suppose that we wished to quote indirectly the statement

If it strikes the tape, it is good.

* See note in the Appendix, page 367.

We should put before it "He says that," just as in "He says that he will." We use no comma at the beginning of an indirect quotation.

He says that if it strikes the tape, it is good.

4. Be reminded that this rule is about *adverb* clauses. A sentence may begin with a noun clause that should on no account be set off. Just as you would not use a comma in "Him we love," so you would not use one in

Whatever we are used to we love.

But an *adverbial* clause beginning with that same word would be set off.

Whatever you think, you must obey me.

(See § 216.)

Exercise

Punctuate the sentences on Leaf 17.

246. Rule 12. Place a comma before such conjunctions as *but, though, yet, nor.*

1. They went, but we stayed.
2. He was elected, though by a majority of only one.
3. He was not a good player, yet he was elected captain.
4. On Thursdays I have an eight o'clock recitation, while on Fridays I have nothing till ten.
5. I won't be a politician, nor do I want my son to be.
6. England has remained unconquered, not because of the English Channel, but because of patriotism.

Comment

1. Notice the comma before *not* in the last sentence. If we wished *not* to be a close modifier, we should have to say "has not remained unconquered because of."

2. No comma is placed before "nor" when it is used in combination with "neither."

I will neither vote for him nor support him in any way.

3. Often the subject and verb of a clause introduced by these conjunctions are omitted.

He went, though [he went] very unwillingly.

4. "But" is often a preposition or an adverb of degree.

1. There is no one but me in the room.
2. It is but a step to where they live.

5. No comma is needed before *but* if it is contrasting two adjectives.

1. Poor but honest parents.
2. Rich but not gaudy.

6. Rule 12 is not in the least hard, but it is hard for some pupils to form the habit of always applying it in their writing.

Exercise

Punctuate the sentences on Leaf 18.

THEME 16

Mr. Burns, the noted detective, has described how he hunts down criminals by following very slight clues. The teacher will read a magazine account of the shrewdness and patience of another detective, Sergeant Brenner of the New York police. The story is true in every particular.

LESSON 64

PUNCTUATION, RULE 13

247. Rule 13. Place a comma before *and* when it is not adding another item in a series, but is joining another form of statement.

This rule usually makes it necessary to place a comma before the *and* that joins two parts of a compound sentence.

> The old man bowed his head over the sheets in silence for a while, and the curator lit another pipe.

Comment

1. A comma should never be used with *and* when it is clear that the word joins two similar words or phrases or clauses.

1. He was very high and mighty.
2. We looked in his desk and under the sideboard.
3. Louis knew that he was in danger and that he must act quickly.

2. But if a reader might suppose at first sight that *and* is joining a pair of words, whereas it really is joining two statements, his eye should be warned by a comma. In the sentence

> We elected him secretary, and he has always done his work faithfully.

the reader might suppose, if he were not warned by the comma, that "We elected him secretary and"—something else, probably "treasurer." If there is no comma, the eye has to travel on through "he has always," then see that it has gone on a wrong track, then go back to "secretary" again, then figure out what the *and* is really joining. You will get the idea by noticing the confusion and loss of time caused

by the absence of commas in the following sentences, where the necessary commas have been purposely omitted. (The sentences were all written, *with the commas,* by careful authors.) "The queen loved her land and her subjects and the people of England were quick to feel the new sense of harmony." "Three days later A hires B and C and D quits work." "These buckskin leg-windings were devised as a protection against snakes and present-day wearers retain them as a matter of fashion." "Toward the end everybody lost all sense of decency and mothers heard language not included in the bills."

It would not be hard to discover the meaning of each of the above sentences. You might not suppose at first reading that leg-windings were a protection "against snakes and present-day wearers," nor that everybody lost all sense "of decency and mothers." But it requires a halt and a little reckoning to be sure you understand. The reader ought to be warned by a comma that he is *not to expect another item in the series.*

3. Sometimes two verbs are not really "similar items in a series," because different constructions depend on them.

Eat, and drink this wine.

If there were no comma, this would be a command to "eat wine."

Bathe, and refresh your soul.

If there were no comma, this would be a command to "bathe your soul."

4. If two verbs or clauses show different time, the comma should be used.

Finally we got the hang of it, and then could move along comfortably.

The specially common cases in themes are *and when, and finally, and after.* The same idea applies to verbs that are of

different "mood"—for example, when one verb makes a statement and the other gives a command.

Try it, and you will soon see.

These verbs are not really "similar items in a series."

5. Use a comma before *and not.*

He was very busy, and not at all glad to see us.

6. The commonest and most useful way of using the comma before *and* is when the second part of a sentence tells about a different person or thing—that is, when the subject changes.

1. I was scared, and they knew it.
2. It then turned colder, and the ice formed more rapidly.

7. A comma ought to be put before an *or* that adds another form of statement.

In Rome you must do as the Romans do, or you will be thought provincial.

8. It is wrong to use the comma before *and* when it is reasonably clear that you are joining two verbs or two nouns in the same construction.

We walked up slowly and ran as fast as we could down the other side.

9. It is wrong—ridiculously wrong—to use a comma before *and* unless there is some definite reason. To write "We ate, and drank greedily" is like driving a spike into a window pane—the sentence, like the glass, is shattered to pieces.

10. Among the sentences are a number in which no comma is needed.

Exercise

Punctuate Leaves 19 and 20.

(Additional sentences for Rule 13 are on Leaf 21.)

LESSON 65

PUNCTUATION, RULE 14

248. Rule 14. An ordinary quotation begins with a capital and is surrounded by quotation marks. The words that introduce (such as *he said, answered James,* etc.) are set off by commas.

Comment

1. This rule deals only with single sentences. Quotations of more than one sentence will be taken up under Rule 17.

2. There are three types of single-sentence quotations.

a. When the introducing words come first.

> Then he shouted out, "Can't you hear me?"

b. When the introducing words come last.

> "I wonder what lies on the other side," whispered Carthy.

If the quotation ends with an exclamation mark or a question mark, no comma is used in connection with it.

> 1. "Is she to go with us?" Joseph demanded.
> 2. "Oh, rubbish!" bellowed Mr. Canthorpe.

c. When the introducing words are within the sentence.

> "One swallow," he replied sneeringly, "doesn't make a summer."

When a quotation is thus divided, the part after the introducing words begins with a small letter if it is merely a part of one sentence. (It is an entirely different matter when a new sentence begins there.)

3. Ordinarily a question mark or exclamation mark belongs inside the quotation marks.

"Why should I go?" asked Ted.

This is because the question mark is a real part of Ted's words; it shows that he asked a question. But suppose he had said

Come here,

and we wish to ask him

Why did you say that?

The sentence becomes

Why did you say, "Come here"?

The question mark is not part of the quotation, but belongs at the end of the whole sentence—outside the quotation marks.

4. There should be no comma before an indirect quotation.

He asked why we wanted to know.

5. The quoted sentences that we have been speaking of are grammatically noun clauses, the objects of *shouted, whispered, bellowed,* etc. But the introducing words may be separate sentences.

1. Then Allerton spoke up. "I don't see the justice of that."
2. "But why" (it was Mrs. L's voice that we now heard) "shouldn't you?"

No examples of this sort are included on Leaves 22 and 23.

6. Quoted words and phrases that are not thus introduced as somebody's speech should not be set off.

It is not allowable to use "bunch of fellows" in a formal essay.

7. If a quotation begins at the beginning of a line, the marks must never be left stranded at the end of the line above. They belong next the first word of the quotation.

8. Once in a great while you may find it necessary to write a quotation within a quotation. In such a case use single marks around the inner one.

1. John asked in a low tone, "Did you hear that woman whisper, 'Pass it to me'?"
2. "Come in," she said, "and hear our 'vitaphone'."

A quotation within this inside quotation would have the double marks around it.

EXERCISE

Punctuate Leaves 22 and 23. Put in the necessary capitals for the quotations that begin after introducing words.

LESSON 66

VARIETY IN SENTENCES

249. Aimless repetition of one form. If you examine any good novel, you will find many simple sentences, many short ones, and quite a number of compound statements with *and*. Each of these kinds is natural and proper. But if a story were mostly composed of short sentences, we should dislike it; if it contained nothing but *and* sentences, we could not abide it. We want variety.

When you write a letter or a theme, keep in mind what sort of sentence you have just used, in order to follow it with another kind—or, at least, not to have two or three of the same type and length following each other. If you have some purpose in writing a series of similar forms, that is an entirely different matter. But pupils do not ordinarily have any such artistic plan. They are more likely to "repeat aimlessly" one sort of sentence that they unconsciously got into the way of using. Ordinarily the exhortation needed in school is "Vary your sentences."

250. Monotonous "subject and verb first." A very short simple sentence beginning with the subject is not in itself a poor form—it is a good, strong form. But an unbroken series of statements of that kind makes a poor, weak paragraph. Think of your sentences in action, along with other sentences; vary the forms. Give your reader a pleasant surprise every now and then by beginning with an adverb or a phrase. How does the following strike you?

He turned into South Street and looked toward the Battery. The barn-like piers crowded low on his left and the houses huddled to his right. They were like a crowd jammed against the ropes of an inclosure.

There was a junk-shop, a tobacconist, and a barber. There were saloons, ship agencies, and marine supplies. The tangy odor of the docks crept into his nostrils like a spice. He could smell a faint mixture of salt water and tarred rope. A sailor passed him carrying a macaw in a huge cage. The motley population of the port eddied about him like a carnival. There were square-headed, erect Scandinavians, and every one was a gentleman. There were stolid Germans and laughing negroes, and a Greek and a Turk here and there. There was a pig-tailed Chinaman, and a Spaniard rolled a cigarette with long, tawny fingers. Great drays creaked by, and these were drawn by Percherons. The drivers demanded way of one another with loud, truculent curses. The bows of ships were about him. They were hawsered to moorings and looked like horses in a manger. There were white, broad boats from the tropics and sloppy Greek liners, and a great red Argentine boat. This boat looked ungainly and out of place, like an overgrown child. Another boat was from Marseilles. It was a great schooner with a tarnished figurehead in gilt.

There are so many varied details here, such a variety of nouns and adjectives, so much variation in the lengths of sentences that we can live through it. We are not in distress during the first six sentences. But then something makes us distrustful; soon we are irritated; and at the end we are all out of patience. Why? Because of that unchanging subject first, subject first, subject first, subject first. If you hunted a hundred hours, you could not find any similar passage in a magazine story that you like. If there were repeated nouns and commonplace details, the theme would be unbearable.

251. Variety is interesting. Begin sometimes with modifiers, use appositives, use clauses, mingle short sentences with long ones. See how an author handled the material; notice especially his use of dashes.

He turned into South Street and looked toward the Battery. As far as he could see, the barn-like piers crowded low on his left and the houses huddled to his right like a crowd jammed against the ropes of an inclosure—junk-shop, tobacconist, barber, saloons, ship agencies, and marine supplies. The tangy odor of the docks crept into his nostrils like a spice, a faint mixture of salt water and tarred rope. A sailor passed him carrying a macaw in a huge cage, and the motley population of the

port eddied about like a carnival—square-headed Scandinavians, erect, and every man a gentleman; stolid Germans; laughing negroes; here and there a Greek and a Turk; a pig-tailed Chinaman; a Spaniard, rolling a cigarette as he passed, with long, tawny fingers; gnarled sailormen from Gloucester and Newport News. Along the street great drays, drawn by Percherons, creaked by, whose drivers demanded way of one another with loud, truculent curses. And about him, to his left, were the bows of ships, hawsered to the mooring-bits of the docks like horses in a manger—white, broad boats from the tropics, and sloppy Greek liners; a great red Argentine boat, ungainly and out of place, like an overgrown child; here and there a coastwise vessel, high in the bow and low amidships; and farther on a great schooner, with a tarnished feminine figurehead in gilt, which had come from Marseilles.

Notice how in the following passage the sentences are varied: (1) simple, (2) long compound, (3) short compound, (4) simple, (5) long complex, (6) simple (not beginning with the subject), (7) simple (beginning with the subject), (8) compound of three parts, (9) compound (a long second part explaining a short first part), (10) complex, (11) very short simple, (12) very long simple with participles, (13) short complex.

The climax of all discoveries and inventions for harvesting grain is the combined harvester. A single machine will cut the wheat, gather it, thresh it, clean it, and even sack it; and during the process the hand of man does not need to touch the grain. Before the harvester goes by, there is a field of grain; after its passage a row of sacks of wheat. Every operation excepting one—sewing up the sacks—is done by horse power or steam power.

The combined harvester can be used to advantage only where the climate is dry—that is, where it is not likely to rain during the harvest season, where the dews are slight, and where there is little moist air coming in from the ocean. In the United States the machine can be used to best advantage, therefore, on the Pacific coast.

Some of these harvesters are worked by animal power, some by steam. A standard machine drawn by horses will cut a swath from sixteen to twenty feet in width; it requires from twenty-four to forty horses to draw it, four men to operate it; and it will cut from twenty-five to forty acres a day. There is a division of labor between the workmen: one is the driver, another regulates the cutting bar and operates all the ma-

chinery, a third attends to the steering of the machine, and a fourth takes care of the sacks and ties them up.

The steam harvester requires a rather complicated outfit, costing about seventy-five hundred dollars, so it is used only on the largest farms. Two-thirds of the wheat of California is harvested in this way. "It is a novel, interesting, and picturesque valley scene to see this ponderous harvester sweeping through miles upon miles of ripened wheat, devouring swaths from sixteen to forty-two feet in width, raising its cloud of yellow dust, and leaving behind a long train of sacked grain, ready to be hauled to the warehouse, railroad, or mill. It is estimated that three thousand combined harvesters were operated on the Pacific coast in 1903."

The sentences vary in length from twelve to fifty-six words. Though most of the subjects come first, not all of them are immediately followed by the verb—that makes a vast difference. You may find whole pages of Irving in which every sentence begins with a subject, but he varies the forms so skilfully in other ways that there is no monotony. All of us who lack his genius will do better not to attempt such daring feats. We had best begin frequently with modifiers, change from one type to another, use fewer compound sentences, more complex sentences.

Exercise

Write brief statements, arranged in a list, showing how each of the following sentences begins, and what kind of sentence each is (that is, whether it is simple, complex, or compound).

A runaway car apparently is as depraved as any criminal. It hides on a lonely siding, or gets lost in a short swamp line. One such runaway rested nearly a year on a siding in southern Texas simply because it got lost, and no one seemed to know just what to do with it. The nearest freight agent had no record of it, and no tracer had requested its return. Going on the principle that what is "everybody's business is nobody's business," this local agent made no effort to hunt up the owners. If the order had been received by him to return it, he would have obeyed, but lacking such orders, he left it on the siding. In the course of time it was

occupied by a family of squatters, who lived quite comfortably in it for six months, and were routed out only when, quite by accident, the car-tracer discovered it.

A car that left Minneapolis loaded with flour for New York was unloaded in the usual way, and sent back with machinery to Albany, after which it was supposed to be reloaded for the continuation of its trip to its starting point. Instead of that it got astray somewhere between Albany and Buffalo, and started south. It got as far as Binghamton, and then took a notion to visit Florida. Once down there among the orange groves it decided to stay. Years later the owners found it on an abandoned siding being used as a bungalow for a family of "crackers." The attempt to evict the family resulted in a row, and court proceedings had to be resorted to. When the car-tracer came into possession of his company's property, he found that the abandoned siding was no longer connected with the main track, and to get his car away he would have to lay a mile of new track. After much correspondence with the railroad, he offered the car to the family that had been evicted for a nominal sum, but the indignant cracker refused to pay a cent for it. The tracer finally left it on the abandoned siding, and the family of squatters took possession again. According to last accounts they were still living in it free of rent.

It does not always follow that a runaway car does not earn its keep. The roads charge one another a certain mile percentage for the use of freight cars, a small amount for common box and flat cars, and a higher percentage for refrigerator cars. This fraction of a cent per mile per car does not seem to amount to much, but when you count over a million freight cars and the billions of miles they travel in the course of a year, the total runs into big figures. A runaway car may be traced, and yet not actually captured for six months or a year. The tracer, however, knows how many miles it has traveled over the lines of a given road to reach certain points, and can compute the charges for its use. Thus one car that had been a runaway for over a year had earned over a thousand dollars for its company, although it had not traveled over its lines once.

LESSON 67

PUNCTUATION, RULES 15 AND 16

252. Rule 15. Within a sentence the colon is always used in one way, with one particular meaning: to show that what follows it is an illustration of the statement that has come before it. It is always a mark of introduction, equivalent to: "Here are the items," or "Here is the fact I have mentioned," or "Here is an illustration of what I have said."

1. The princess declared that she would give a free complimentary notice to the author who would procure for her the three following things: a bottle of ink that would stay black, a pen that would write without scratching, and a blotter that would absorb ink without smooching.
2. The Cardinal thus exhorted the bishops: "The most efficient way to relieve the little ones will be to take up a general collection in your dioceses."
3. These types are true to life as I have found them, and the moral is: Much money does more harm to the individual than to the world at large.

Comment

1. An independent sentence after a colon (like No. 3 above) may begin with a capital. A list of particulars (like No. 1) begins with a small letter.

2. The colon is the ordinary mark after the salutation of a letter.

My dear Archer:
I was very glad to hear—etc.

3. Rule 14 says that a quotation is introduced by a comma. A colon is used, as in No. 2 above, when the introduction is formal, usually after such words as *thus, as follows,* etc.

4. The most common use is to introduce a list of particulars after such phrases as *for example, as follows, namely, for instance.*

Two articles on the problem have recently appeared—namely: "Fighting the Hailstorm" and "Hailstorm Insurance."

(More is said under Rule 19 about this use of a dash before *namely,* etc.)

Sentences illustrating Rule 15 are not to be used until you have studied Rule 16.

253. **Rule 16.** Use a semicolon between long members of a series—members which are themselves punctuated by commas.

1. Notice a few of the dramatic incidents in this trip: the encounter, secretly contrived by the King; the mysterious, alarming interview with Hayraddin; the foiling of the band of German cutthroats.
2. In the administration of their government there are three conditions which the Cubans desire to prevail: first, security from foreign invasion or interference; second, a force adequate to suppress interior disturbances; and, third, opportunity to hold a reasonable share of the public offices.

Comment

1. In the sentence about the Cubans the semicolon is used with the "and" that joins the third member. This is for the same purpose that we have in using a comma with an *and* that joins a third word: We want the eye to see the series, not as $a + (b + c)$, but as $a + b + c$.

2. As a matter of grammar it would be proper to use commas for separating the items in the list of "dramatic incidents in this trip" or the list of "conditions which the Cubans desire to prevail"; for the items are merely a list of three modified nouns. But a series of four or five commas would be confusing to a reader, because they would be doing different kinds of work: the first would be setting off the non-restrictive

participle *contrived,* and the second would be separating *encounter* from *interview.* This separating of the large items is a more important business than setting off a little modifier inside of one item. Hence we need a "doubly important comma"; it would be convenient to have one of double size. But such a comma has never been devised, and would look awkward. We use a semicolon instead. A semicolon thus used may be thought of as a "double-comma." It shows clearly just where the second item begins and just where the third item begins.

3. This "double-comma" use is very convenient between the parts of a compound sentence that contain commas within themselves. In an ordinary compound sentence a comma before *but* is sufficient, and so we might write, "If the season is dry, there will be a small crop, but if it is very wet, while there will be a large crop, its quality will not be good." But since these four commas look just alike, we have to go slowly and figure out for ourselves which are the two main statements. The author who made the sentence felt this and saved his reader from confusion by putting a "double-comma" before *but.* A semicolon here would show us at a glance that the sentence is in two parts: (1) the crop in a dry season, (2) the crop in a wet season.

4. In § 241 we learned of the semicolon as a "half-period." This use is convenient when we wish to show that a series of independent statements all contribute to one description.

I have seen tables suspended in the air without visible support; I have seen curtains blown about as though by a strong breeze; I have seen objects floating in the air; I have heard notes struck upon musical instruments several feet away from Eusapia.

Exercise

Punctuate Leaves 24 and 25.

LESSON 68

OMITTED WORDS

254. Ellipses previously studied. We have already seen six common ways of omitting words that are important grammatically, but that are not needed for making our meaning clear. Such an omission is called an "ellipsis" (a "leaving out").

1. [I will say] to make a long story short, three of them died. §145.
2. This was something [that] I liked to do. §179.
3. He said [that] he would. §193.
4. There he sat dejected, his face [being] in his hands. §199.
5. [You] give me that oar. §228.
6. A fish as long as my arm [is long]. §236.

255. Ellipsis of *home*. One Jones or one Otis or one Hopkins does not make a family; there is a family of Joneses, of Otises, or of Hopkinses. Instead of saying that an evening was spent "at the Joneses' home" we commonly omit *home*. But that apostrophe is not omitted. We cannot spend an evening "at some people."

256. With *as*. A great variety of constructions with *as* have come about by ellipsis.

1. We may as well go one way as [we may go] another [way].
2. In some machinery a drop of oil will last for years—as [is the case] in watches.
3. I don't believe there is any such thing as a ghost [is].

All kinds of illustrations and appositives and objects and predicate nominatives and objective predicates are attached by means of *as*.

1. These by-products of petroleum—such [by-products] as chewing-gum, soap, etc. [are products]—were not thought of thirty years ago.

2. He was thought of as [being] a good candidate.
3. These honors were as empty bubbles [would have been] to him.

257. To avoid tiresome repetition. The commonest ellipses are those which avoid a tiresome repetition of words.

1. The last meal is the heartiest [meal].
2. A cross on one arm and an anchor on the other [arm].
3. I will go if you want to [go].
4. We stayed only as long as we had to [stay].

Especially in writing dialogue we are often more interesting if we do not make a character repeat words that have just been said.

"What has happened?"
"Nothing [has happened], madam."
"And why are you so lazy? [You are so lazy] Because God made you so."

258. Of words that are only grammatically important. Verbs and subjects, the parts of a sentence that are most important grammatically, are often the least important for expressing our meaning—indeed they would sometimes spoil emphasis. Hence in expressing emotion we frequently omit them.

1. [That is] Splendid!
2. [There is] One snort, one struggle—and down he goes!
3. [I am] Not [saying] that he was impudent—[he was] far from it.
4. [The efforts were] In vain; the man was dead.
5. [It is] No matter; don't worry.
6. [That is] All right; I'll try again.
7. [Now that I] Come to think of it, there is no real difference.
8. When [he was] an old man, he still remembered.
9. While [I was] waiting, I picked up a newspaper.
10. Generations [that are] yet unborn shall suffer for this.
11. In the years [that are] to come you shall rejoice.
12. This building, [which was] formerly so beautiful, is now defaced.
13. An Irishman, [who had] recently landed in New York, was looking for employment.
14. [Do you mean] "Me!" said Catherine angrily.

259. The important ellipsis—subject and verb. The most important matter in this lesson is the omission of subject and verb. Expressions from which the subject and verb have been omitted are independent statements just as much as if all the words were printed out. They must be punctuated with semicolons or periods or question marks or exclamation marks. They must be understood before we come to "Rule 17." Here are a few illustrations:

1. Forward! Who's afraid?
2. Not out of bed yet? He must be ill.
3. Why all this noise? Something lost?
4. Not on your life. You can't fool us.
5. No matter; that will be all right.
6. No, not today. Please don't ask again.

Exercise

Rewrite the following unpunctuated sentences, separating properly the independent elliptical statements or commands or questions or exclamations. Don't assume that there is such an ellipsis in every case. Decide whether there is one. Insert capitals, quotation marks, and all other necessary punctuation.

1. No there's no particular reason for staying
2. Yes a little later can't you see that I'm busy now
3. There she stood her face flushing and her eyes dilated
4. Not at all my dear sir the pleasure is all mine
5. Where then I've already looked in every little corner
6. If not why must we be so careful
7. To see him posing there at his mirror you might think he was conceited
8. Because I want to that's why
9. Want a ride the driver sang out sure thing I answered
10. These fractional coefficients are handled very differently from the way they were in arithmetic
11. Why because I tell you to
12. No matter keep cheerful
13. Who I wrong again
14. When beating up against the wind the "Bonaventure" gained a little

15. Not a drop of water in the house how do you suppose I can cook without water

16. All in vain not a hundred yards could we gain after an hour of frantic rowing

17. He was the kind of fellow who is always putting every ounce of strength into every play but who never makes a sound during the whole game

18. What next isn't there something else we can do all right good bye

LESSON 69

USES OF *IT*

260. "The child's error." Various names are used in high schools to describe a sentence-error: "the child's error," "the baby's mistake", "the hopeless error." Every lesson in this book has been leading up to a clear understanding of what a sentence is, so that we may always know absolutely whether we have reached the end of a statement or are still in the middle of it. Only one lesson remains between this and Rule 17—the rule against sentence-errors.

261. *It* is independent. All that we lack is a study of some "independent words." One of these, the pronoun *it*, will occupy us today, for *it* causes more of the "Child's Errors" than any other word in the language. Since this pronoun looks insignificant and often refers to ideas without naming them strikingly, it is easy to "stick in a comma" and speed along. Hence a study of *it*, while not specially useful in itself, is most useful if it makes us realize that *it* is grammatically an independent and important word.

This pronoun is used in three ways.

262. *It* referring to an antecedent. 1. *It* stands in place of some noun or idea previously mentioned. *It* is not dependent, like *which*, but forms independent statements, written after semicolons or periods.

1. We liked the house; it was well planned.
2. The view is extensive; it is also striking.
3. Charity is the greatest virtue. It may, however, be an evil.
4. We ought not to delay; it may be dangerous.
5. Play for us; it will cheer us up.
6. It is the most astonishing news that ever came over the wires.
7. It is merely a wild dream.

In 1, 2, and 3 *it* stands in place of nouns; in 4 *it* represents the infinitive *to delay;* in 5 *it* means the whole idea of "your playing for us"; in 6 and 7 *it* refers to some news or scheme mentioned in a previous sentence. Be wary of such a use as that in the fifth sentence; always make sure that an *it* is really referring to something. Even experienced writers find that an "unrelated *it*" will occasionally slip into their work if they are not careful. Especially is this true when an adjective has been used and the writer's mind is thinking of the corresponding noun. If we have spoken of a "dissipated man," we cannot use *it* in place of *dissipated;* we must use some such noun as *dissipation* for *it* to refer to.

263. Impersonal *it*. 2. *It* is used "impersonally," referring to nothing that can be named.

1. It may rain.
2. It looks as if it might snow.
3. It is getting dark.
4. It is clearing in the west.
5. It was a cloudy day.
6. It seldom thunders in March.
7. It is five o'clock.
8. It was nearly Easter.

This impersonal subject is used mostly of weather and time. But there are other idioms—e. g., "It is going hard with him." "Has it come to this?" We are not thinking of anything that is raining or that is five o'clock or that is going hard; *it* simply means "the fact about the weather", "the fact about the time of day", "the fact about his business."

It is used as an impersonal object, not referring to any thing or idea.

1. We are roughing it in the woods.
2. They are going to "hoof it" where the roads are poor.
3. Have it your way.
4. He can't come it over us fellows that way.
5. Curse it!
6. You're in for it now.

264. Expletive *it*. 3. We have already studied the very common use of *it* for pushing infinitives and clauses on to a later position in the sentence.

To see the reason is hard.
It is hard *to see the reason.*

That he has retired is announced.
It is announced *that he has retired.*

A similar use of *it* is seen with the following nouns and phrases, in which the unpleasant repetition is avoided by omitting the repeated word.

The way to London is a long way.
It is a long way *the way to London.*
It is a long way *to London.*

We have the same pushing and omitting with relative clauses.

The person who spoke was not Holt.
It was not Holt *the person who spoke.*
It was not Holt *who spoke.*

The thing that he wanted was not popularity.
It was not popularity *the thing that he wanted.*
It was not popularity *that he wanted.*

That does not refer to *popularity,* but to some understood "thing" which was decidedly not popularity.

Questions are transferred by the same operation.

Is *that person that is coming* Joe?
Is it Joe *that person that is coming?*
Is it Joe *that is coming?*

The relative does not refer to *Joe,* but to an unknown person whom we are asking about.

To sum up the whole lesson—there are three uses of *it:*

1. As an ordinary pronoun referring to a noun or idea previously named.

2. As an impersonal subject or object, not referring to anything that we can name.

3. As an expletive standing in place of the real subject (or object), which it has pushed on to a later position in the sentence. The test for an expletive is: "Is there another real subject (or object)?"

Exercise

Write a list of all the *it*'s in the following sentences, briefly explaining how each is used. Follow the Model.

SENTENCES	MODEL
1. We thought it best to use peroxide on the wound; for it had been made by a rusty nail, and we knew that it is wise to be careful in such cases.	1. (a) It is expletive, in place of the real object to use. (b) It has an antecedent, wound. (c) It is expletive, in place of the real subject to be careful.
2. It was not we who started the fight.	2. It is expletive, in place of the understood "persons."
3. It is not working the problems that I dislike.	3. It is expletive, in place of an understood "work" or "task."
4. It was all on fire.	4. It has an antecedent in the preceding sentence.

1. It now became intensely cold in Canada.
2. Is it right to go without permission?
3. Who is it that keeps tapping that way with his fingers?
4. It was all worn out before we threw it away.
5. It is funny to see him try to stop it.
6. Will it ever be day?
7. The young cockerel thought he could lord it over us.
8. What is it you have in your hand?
9. When it was almost noon, they hauled down the flag and stowed it away.

LESSON 70

INDEPENDENT WORDS

265. *It* is independent. The whole principle of "Rule 17" (in the next lesson) is this: "Use a semicolon or a period between independent statements." We need to get a clear notion of what kinds of words make independent statements. An entire lesson has been devoted to the personal pronoun *it*, so that we may realize that this little word, when it is the subject of a verb, begins a complete statement—a statement that may stand all by itself as a full sentence.

1. It rains.
2. It seems so.
3. It was not our friend.
4. It has not been tried.
5. It is anarchy.
6. It won't do.

266. Independent pronouns. The same remark applies to all personal pronouns—*he, she, it, they, we, you, I.*

1. He will not.
2. She is going.
3. They can't.

It applies to the demonstratives—*this, that, these, those.*

1. That is wrong.
2. That will not do.
3. These are better.
4. Those look right.

It applies to the indefinites—*one, some, many, any, each, either, few,* etc.

1. One has been tried.
2. Some arrived.
3. Many don't know this.
4. Have any been forgotten?
5. Each must decide for himself.
6. Either will do.
7. Few realize the danger.
8. All are now accounted for.

All pronouns except relatives are independent in nature; when used as the subjects of verbs, not in connection with relatives or subordinating conjunctions, they form independent

statements which require semicolons or periods. The same warning applies, with even more force, to nouns.

267. Independent adverbs.* Our long study of adverb clauses had for its chief object the getting of a secure knowledge about subordinating conjunctions. These join subordinate clauses; commas are used with them if the clauses are non-restrictive in meaning. When this is fully understood, we can see how different adverbs are.

Adverbs are independent; they announce a new statement; semicolons or periods must be used before them.

1. First it rained; then it began to snow.
2. We looked; there they were.
3. I'm hungry; indeed it does look good.
4. It's a damp place; still we might do worse.
5. He is talkative; however, I don't mind him.
6. The odds were all against him. Nevertheless, he succeeded.
7. The lightning was incessant. Finally the rain came.

268. Independent phrases. Prepositional phrases are independent and require semicolons or periods when they introduce statements.

1. It's not bad; in fact I like it.
2. That isn't likely; of course it may be so.
3. His strength failed; at last he surrendered.
4. This is wrong. At least I think it is.
5. Cheer up; after all, what's the difference?

269. But no words in themselves require semicolons. We cannot say that "*then* must never have a comma before it," because *then* may be parenthetical or may be an adverb before one part of a compound verb.

1. Can you, then, get the point?
2. He stumbled, staggered, then fell prostrate.

And adverb phrases may be parenthetical.

There is, in fact, no doubt of it.

* See note in the Appendix, page 367.

And if a sentence begins with a clause, an independent pronoun may appear with a comma before it.

Since it was cold, he closed the window.

We are not saying that "a comma never can come before such words." We are giving illustrations of very common kinds of independent statements, and are saying that such statements must be written with periods or "half-periods."

If we want to emphasize the importance and independence of a statement, we use a period. If we wish to show that a statement, though grammatically independent, is closely connected in thought, we use a semicolon. If we should wish to show still closer connection in thought, we should use a conjunction and a comma. It is a matter of degree.

Exercise

Rewrite the following sentences, putting in the proper semicolons before independent statements. If you prefer a period in some cases, use it, stating your reason briefly. Remember that some of the sentences contain no independent statements. Your work is not "sticking in semicolons," but *deciding whether a semicolon is needed in this sentence.* Put in all needed punctuation.

1. As a matter of fact a minimum of two rifles for each man is required at the outset of a war

2. These holes are then plugged up after this has been done the gases penetrate to the remotest chamber and the gophers are suffocated

3. The muzzle of this new kind of revolver protrudes from the front of the policeman's helmet it can be aimed and fired without the use of the policeman's hands

4. Later the workers were huddled together in an ill-smelling and poorly-lighted "sweatshop" in a remote part of the city where the conditions were very unwholesome

5. In 1905 New York had 225 shirt-making establishments capitalized at nearly $9,000,000 there were over 10,000 workmen engaged in the industry and the value of the output was over $20,000,000

6. They filed past in rapid succession some were on horseback others went on foot and all were squalid and wretched

7. A drowsy spring-like sultriness pervaded the air the voices of ten thousand young frogs and insects rose in varied chorus from the creek and the meadows

8. Come and tell me about it why do you always avoid me this way

9. The chance of winning stimulates him to his best efforts in fact it is difficult to bring him to the top of his speed without this particular stimulus

10. Any appeal for aid in time of flood fire pestilence famine or earthquake meets with an instant and generous response from the average American

11. Many of the mines are isolated others are open pits many miles in circumference

12. Perhaps you're right I don't know

13. Last month a bearded sergeant appeared on a Parisian boulevard he was wearing a stained uniform and a dented helmet and he carried a ragged kit

LESSON 71

PUNCTUATION, RULE 17

270. Rule 17. The semicolon is used like a half-period. It shows that two sentences, while grammatically able to stand alone, are closely connected in thought.

1. Jupiter was the greatest of the gods; he had power over Neptune and Pluto.
2. I like him; he is a thoroughly fine fellow.
3. It must be getting very late; the moon has nearly set.

Comment

1. Rule 17 is the most important in the book. A good deal of comment and illustration is added to it. Don't regard what follows as a set of rules. It is not. Only by talking things over and using plenty of illustrations can Rule 17 be made alive, so that it will seem natural to apply it when you next write a theme or letter.

2. In the first place, to use a *comma* instead of a semicolon in the sentence "I like him; he is a fine fellow" is to make a blunder five times worse than you can possibly make in any other way. It is a failure to see the difference between one statement and two statements. It is the one unpardonable offense in composition. If you cannot tell where one statement ends and the next begins, you cannot write the language. You are like a mason who supposes that two bricks are the same as one brick, and so need no mortar between them.

3. This mortar between the bricks of composition may be supplied in two ways:

(a) By a semicolon.

(b) By a conjunction with a comma before it. It is equally proper to write:

1. I like him; he is a fine fellow.
2. I like him, for he is a fine fellow.

4. This is a purely arbitrary ruling. Novelists often separate statements by commas, especially when what follows the comma is clearly a reason, as in "Let's take off our overcoats, it's very warm." But this last sentence is a form that cannot be tolerated in school. If pupils are permitted to use it, they do not stop there, but go on to such limits as this: "Finally we boarded the train for Albany, it took three hours to get there"—a form which custom has made intolerable. No adjective is too harsh to describe this sentence-error.

A student in the first year of the high school who writes a perfect theme except for three sentence-errors deserves a mark of zero.

5. Independent statements may sometimes be separated by commas if they are short, if they are very similar in form, and if there are three or more of them.

1. He made the nine, he was in the glee club, and he was class secretary.
2. The visitor giggled, the boys laughed, the teacher bit his lip.

It is an odd, illogical ruling that allows such a series of three while forbidding a series of two; but it is very generally observed. Even this degree of freedom is dangerous in school. Use semicolons.

6. Certain words masquerade as conjunctions, and are very successful in betraying guileless writers into sentence-errors. *Nevertheless* is one. It must begin a new sentence, or have a semicolon before it.

The ice looked thick and firm; nevertheless, we decided to test it.

Then is a gold brick from which the gilding is almost worn off—the devil of Heedlessness has handed it to so many easy-going pupils. It must begin a new sentence, or have a semi-

colon before it. It has not the slightest resemblance to *when*. *Finally* is frequently able to pass itself off on the simple-minded as a conjunction. It must begin a new sentence or have a semicolon before it.

We strained our eyes; finally we could see it.

The difference between a comma and a semicolon here is the difference between black and white.

The same remarks apply to *there*, which cannot begin a subordinate clause.

1. At evening we descended into a deep gorge. There we decided to spend the night.

For the same reason we must use a semicolon before *now*, which is an adverb. Below is a list of the most common of these bogus conjunctions. Learn once for all never to use commas before them.

1. then there finally now
2. nevertheless accordingly consequently however still indeed
3. in fact at last at least

7. This seventh comment ought to be printed in red ink. Make your mind "see red" as you read it. Suppose a boy spoke *two* sentences: "Why should I? Nobody will know the difference." If you put introducing words between these *two* sentences, they must still appear as *two*.

"Why should I" asked John. "Nobody will know the difference."

In handling quotations notice whether you have *one* sentence or *two*. More sentence-errors are made with little innocent-looking quotations than in any other way. After "asked John" there must be a period and a capital.

A quotation is sometimes introduced by an independent sentence.

1. Then Lawton spoke up. "When the time comes, trust me."

8. An even more monstrous kind of sentence-error is writing a mere phrase or clause as if it were a sentence: "thinking

that by this time we were safely past all the dangers that had threatened", "on the morning after, when the sky was clear and all the woods had been refreshed by the rain", "who was not the kind of man we had supposed we were going to meet."

Nominative absolutes, however important in meaning, are grammatically dependent and need only a comma. In the following sentence the whole italicized expression is connected with *appearing,* a mere participle. "Leaving Santa Barbara, we coasted along down, *the country appearing level or moderately uneven, and, for the most part, sandy and treeless.*"

9. Experienced writers often acquire a fondness for using a semicolon before *and* and *but.* This is done to indicate that what follows is more nearly independent in importance, more like a new sentence. It is (like the semicolon after *yes* and *no*) a matter of degree.

10. A semicolon never introduces. It is never used after the salutation of a letter. It is never used before a list of particulars. It is never used before a quotation. A semicolon never introduces.

11. To sum up: A semicolon is used to show that what follows is grammatically independent, though closely related in thought. It is used like a half-period.

12. Thus far the Leaves have given only single sentences; the periods and capitals have all been supplied for you. But on Leaf 26 and on any Leaf thereafter you may expect selections that ought to be separated into parts by semicolons, or into sentences by periods and question marks. When you separate into sentences, make capitals.

Exercise

Punctuate Leaves 26 and 27.

THEME 17 (A TRUE STORY)

A famous scientist, lecturing in California, spoke of the foolish beliefs people had about the weather, the moon, the hypnotizing power of snakes. "Now, there is the little harmless lizard that you call a horned-toad. Some people believe it can shoot blood from its eyes. Nonsense!" A boy in the audience rose to say that this was true. A horned-toad was caught, put in a wash-bowl, and teased until it spurted out several drops of red liquid from one eye.

LESSON 72

WRONG USES OF WORDS

271. "Good" and "bad." No expression is good or bad in itself. Many respectable words were once the merest slang. Some that once had a high, poetical station have become vulgar and unpleasant. Forms that are "good" in one century may become "bad" in the next, like *catched;* and what is "right" in one generation, like *dived*, gives way to *dove* in the next generation. Combinations of words that were "good" in former centuries, like *nor nobody else*, are vulgar now. These are purely matters of fashion; and fashions change from time to time.

272. "Near-by." Occasionally these changes take place so rapidly that dictionaries cannot keep pace with them. Ten years before this book was written *near-by* was called a "bad" fashion; careful writers avoided it and it was not allowed in themes. But now it is to be seen everywhere, and so may be called "good." The only thing wrong with it is that it is overworked. Every man who is injured in an accident is taken into a "near-by" drug-store; every frightened animal runs into some "near-by" bushes; every fireman seizes a "near-by" axe; every tired person in a park drops upon a "near-by" bench. Pupils who have not been cautioned will write themes about "near-by" canaries and "near-by" pencils and "near-by" neighbors.

273. "However." Another strangely overworked word is *however*. Some pupils seem to put it in at a venture about every so often, saying such remarkable things as "I was very tired after that long jaunt; however, I sat down to

"rest." Don't use *however* unless you mean "but in spite of this."

If the world should suddenly decide that *however* meant nothing in particular, but was to be used as a mere convenient sound between any two ideas, then that use would be right. There is nothing sacred about *however* in itself. We are not abusing it when we misapply it, any more than we should "abuse" a piece of red flannel if we wore it for a necktie. The only injury would be to ourselves; we should make ourselves absurd. That is what happens when a person carelessly decorates his writing with a bit of language that may be all right for other purposes, but that is never thus used by people who notice what they are about.

274. "So as." An infinitive that shows purpose or result may be joined by *so as,* but with a clause we must always use *so that.*

275. The wrong verbs after "in order that." Some pupils use *will* or *would, can* or *could* after *in order that.* The proper words are *may* or *might.*

He *does* this in order that he *may.*
He *did* that in order that he *might.*

We *study* grammar in order that we *may* learn what a sentence is.
Washington *pretended* to retreat in order that he *might* deceive the British.

276. "Kind of a." Notice where the *a* is placed in each case in the list below. Notice that there is only one *a,* or no *a.*

a family of squirrels	a sort of dim light
a species of pine	a queer kind of animal
a class of citizens	He made a kind of salute
a sort of people	What kind of sled is that?
a sort of agreement	He wrote a kind of slanting hand

Use *a* before *kind* and *sort.* Do not use another *a.*

Since we use *a* before *sort* and *kind,* we can know that the words are singular. We should speak of *one kind* or *seventeen*

kinds just as much as we say *one stone* or *seventeen stones.* Notice that *sort* and *kind* are singular in the following:

1. I like that sort of cereal.
2. We bought this kind of fish-line.
3. I can't use this kind of ink.
4. Try this kind of nose-guard.

It is just the same when a plural noun comes after *sort* and *kind.*

1. He hated that kind of pencils.
2. We made a lot of that kind of snowballs.
3. Oh, he likes that kind of people.
4. Don't use this kind of slang words.

Say *this* kind and *that* kind, even if there is a plural noun.

277. "Is when" and "Is where." In the following sentences the *when* and *where* clauses refer to a definite time and place.

1. The best hour is *when father comes home from work.*
2. This block is *where the big fire was.*

But if we say that "A polynomial is *where there are several terms,* we use baby-talk; for a polynomial is not "a place where." It is the same kind of mistake to say that "The tide is *when the moon raises the water,*" for a tide is not "a time when." Never try to define a word by "is when" or "is where." Use a noun: "A polynomial is an expression consisting of," etc. "The tide is the raising," etc. When speaking of newspapers, don't say, "I saw in the paper *where there was a fire.*" Use *that.* Say, "I saw by the newspaper *that there had been a fire.*"

1. I see by the paper *that* the Canal is blocked again.
2. I saw by the newspapers *that* the Canal was blocked.
3. I noticed in the paper *that* Col. Barr had died.

278. "Had ought." See whether you can discover any *had* in this next list.

1. You ought to have told me.
2. They ought not to hesitate.

3. We ought not to have hurried.
4. Oughtn't you to pay him?
5. No, I ought not; he ought not to be paid.
6. Why oughtn't he?
7. Nathan ought not to have gone.
8. Ought he to have stayed at home?
9. He surely ought.
10. I ought to—oughtn't I?
11. I think you ought.

Don't use *had* with *ought*. If you want to speak of "past perfect" time, meaning that some one had a duty before that other time mentioned, use *ought*—just plain *ought*—and put a perfect infinitive after it.

1. Frances *ought to have* been ready before he came.
2. This car *ought to have* been cleaned before they started.
3. You *ought to have learned* that before coming into class.

Don't use *had* in answering questions about *ought*. Repeat the *ought*. Don't use *had*, don't understand *had*, don't think of *had* in connection with *ought*. You *ought to have* learned this when you were a child. You *ought* not to have to learn it in high school. *Ought* you? No, indeed, you *oughtn't*.

279. ***Will* and *would*.** Many careful business houses will not use *will* and *would* with *I* and *we* unless they are giving a promise or showing that they are very determined. They are careful to say "I shall" and "I should", "we shall" and "we should."*

1. We shall be pleased to have your order.
2. I should not object to trying these goods.
3. I shall not forget your kindness.
4. We should like to call your attention to this.

"I would" is somewhat a matter of taste and opinion, and "near-by" is merely tiresome; but the other expressions commented on in this lesson ought not to appear in high-school themes or in the letters of good business firms.

* See note in the Appendix, page 368.

Exercise

Rewrite the following sentences, correcting the bad idioms. Don't take it for granted that there is an error in every sentence; some of them are correct. It is not your task to "change something," but to see whether any change is needed.

1. We should like to know where the fire was last night.
2. They ought not to have spoken to us in that kind of a way
3. A "squeeze play" is when the runner steals home from third base as soon as the ball is pitched.
4. I should be sorry to miss such a chance; however I will be there if I can.
5. Hadn't you ought to buy that other kind of pen—that kind that has sort of a knob on it?
6. We should spoil all our happiness if we worried about those kind of criticisms.
7. In order that his wound could be attended to better we hailed a near-by driver of a wood-wagon and hired him to carry the poor fellow back to town.
8. Finally I bought an expensive desk-light, so as I could make the fellows think that money was no object to me.
9. I have read in a book where Stanley was hired by a newspaper to go into Africa and rescue Livingstone.
10. I shall not be able to get all of the lesson unless I skim through it in kind of a hurry.
11. We will do everything you ask, even though we generally pay no attention to these kind of requests.
12. A yawl is when a sloop has a short mast in the stern.
13. As the speed of the train increased, she clung to the near-by back of the seat and got into a sort of a trance of fear.
14. We shall be much disappointed if she has to leave us, for we don't know where to find another clerk who is so good.
15. We saw by a notice in the post office where men were wanted for the United States navy.
16. San Diego was the only harbor where boats could be really safe in a storm; however, there is one chapter in the book where they weathered an awful gale in the Santa Barbara Channel.
17. Cancer is where healthy tissue grows all through the flesh or fills up the stomach.
18. These kind of diseases frighten me. I should think doctors would be afraid to attend to patients. However, they ought to be very careful to use antiseptics—hadn't they?

LESSON 73

PUNCTUATION, RULE 17—*Continued*

Punctuate Leaves 28, 29, 30, and 31.

THEME 18

A king of Sweden, Charles XII, was an obstinate man who liked to oppose advisers and preferred hard undertakings to easy ones. The king of Austria feared that Charles was going to attack Austria; he therefore wanted to get Charles to go to war with Russia. He offered Charles's confidential adviser 100,000 florins if he would persuade his master to declare war on Russia. The adviser was loyal, but wanted the money. How could he earn the bribe and yet not be a traitor? He proceeded to *dissuade* Charles from war with Russia, kept urging that such a war would be too dangerous. Finally he grew so bold as to say: "On no account, sire, should you risk this enterprise. Austria hopes you will take this course. That country has offered me 100,000 florins if I will persuade you to go to war." He received his pay.

LESSON 74

PUNCTUATION, RULE 18

280. Rule 18. Put in parentheses any matter that you think is really needed at that point as a side-remark of explanation.

1. If we add to this the average railway rate from the local shipping-points to all seaports (40 cents a hundred), we see what a fair estimate of the cost is.
2. I robbed that home one spring of its entire batch of babies (no one with any love of wild things could resist the temptation to kidnap young flying-squirrels) and tried to bring them up in domestic ways.

Comment

1. In the sentence about "estimating the cost" the writer's main purpose was to show how we get at the cost, but he thought some readers would like to know the figures for the railway rate; so he added the information in parentheses. In the sentence about the flying-squirrels the author felt that it sounded rather brutal to speak of stealing babies; so he put in a long and slightly humorous explanation to show that he stole because he loved the babies so much.

2. Sometimes appositives are put in parentheses.

These Kanakas (Sandwich Islanders) had names very difficult to pronounce.

This parenthesis means "I will explain, so that you may not misunderstand." And that is what parentheses always mean.

3. Parentheses are helpful to a reader for enclosing a series of appositives so that the eye can see the whole arrangement at a glance. In the following form the eye sees a lot of items looking all alike.

Four of us, Hugh, Arvin, Horace, and Walker, not wishing to vote, the other three, Gregg, Paul, and Chester, could not carry the motion.

Parentheses make the two parts of the sentence stand out.

> Four of us (Hugh, Arvin, Horace, and Walker) not wishing to vote, the other three (Gregg, Paul, and Chester) could not carry the motion.

4. The words within parentheses are punctuated just as they would be anywhere—with one exception: a sentence within a sentence has no capital or period.

> If Cary wins (we think he will), how happy I shall be!
> If Cary wins (can he fail?), how happy I shall be!

5. There is never any mark of punctuation before a parenthesis except for some extraordinary reason. (No. 12, page 302, might have been a case.) The mark after it must be the one that is required by the words before it.

6. An explanation of our own in a passage written by some one else is put in brackets.

> When sparkling stars twire [twinkle] not, thou gild'st the even.

7. Parentheses are not much used in school writing, but occasionally a pupil becomes over-fond of them. Perhaps the explanations are not needed; if they are needed, it is likely that they should be put in as modifiers. One very common fault in themes is: "Jeems (I forgot to say that that was the name he went by) was now perfectly happy." A parenthesis is not for the convenience of writers who "forget."

Exercise

Punctuate Leaf 32, putting parentheses around the side-remarks of explanation. Don't take it for granted that there is such a side-remark in every sentence.

Also punctuate the miscellaneous sentences on Leaf 33.

LESSON 75

PUNCTUATION, RULE 19

281. Rule 19. A pair of dashes may include parenthetical matter.

My second reason—it is the chief one—is that there ought to be some reward for high marks.

Comment

1. If a writer wishes to step aside from his main business to give information, he may use parentheses; but if he wishes to add more emphasis or interest, he uses dashes. In the following sentence the author wants us to realize how much he means by *many:*

Many of them—one half it is estimated—will remain at home.

2. A common use of dashes is to set off appositives more conspicuously.

These two bodies—the House of Bishops and the House of Deputies—are thoroughly democratic, for they are elected by the rank and file of church-goers.

This use is specially helpful to the eye in the case of a series of appositives.

The other two-thirds comprise exports employed both in war and peace—breadstuffs, cotton goods, leather, glassware, etc.

In the following sentence the first comma is correct according to rule, but it makes us think that he gave his friend four things to eat: "He sometimes regaled a friend with a plain dinner, a veal pie, or a leg of lamb, and a rice pudding." A dash would show that the last three items explain *dinner.*

He sometimes regaled a friend with a plain dinner—a veal pie, or a leg of lamb, and a rice pudding.

3. Appositives that thus help out the principal meaning of the sentence are often introduced by such parenthetical words as *namely, that is, for example, for instance,* or by such non-parenthetical words as *such as, like.*

1. Five nations—namely, England, France, Servia, Italy, and Russia —are represented in the army.
2. Some of the strikers—for example, John Alar—were killed in clashes that the gunmen had caused.
3. Nearly 18,000,000 pounds of rubber—that is, over a third of the total quantity imported—was used for boots and shoes.

4. Such "dashed-off" appositives very commonly come at the end of a sentence.

1. His in-curve broke at the same point—namely, about fifteen feet in front of the plate.
2. I want to speak of a conviction which is most dangerous to Americans—that is, that you must have a "pull."

5. Matter between dashes is not to be capitalized, nor can a period be used with it; but question marks and exclamation marks may be used.

I longed—oh, how I longed!—for a drink of lemonade.

6. It was customary a generation ago to use commas with dashes, and in literature you will frequently see this combination. But the custom is dead. Never use a comma or semicolon or colon in connection with a dash.

7. We have learned that a colon is used before quotations or sentences or lists of items that are formally introduced. It may be used for the same reason before appositives.

Two old maxims were forever on his tongue—namely: "A bird in the hand is worth two in the bush" and "Don't count your chickens before they're hatched."

Exercise

Punctuate Leaf 34, every sentence on which has a group of words that ought to be set off by dashes. Punctuate Leaf 35, which contains a miscellaneous lot of sentences.

LESSON 76

PUNCTUATION, RULE 20

282. Rule 20. A dash is used to indicate an abrupt change in either (1) the thought or (2) the grammatical structure of a sentence.

1. Nerve, "sand," everlasting cheerfulness—these are what endeared him to us.
2. He is the hardest-working creature in the world—when anyone is looking.

Comment

1. This use of the dash is convenient for bringing in an unexpected turn of thought.

1. Of course they failed miserably—failed to make a lot of money.
2. And there the jealous Anna discovered them—merely "happened" to find them, of course.

It is of use to authors in a great variety of ways for giving life and interest to sentences, instead of rounding them out in a normal, ordinary way.

1. She had lost that small security and had gained—what?
2. Come here, Eli—isn't that your name?
3. The door gently opened—whether of its own accord or not my uncle could not tell.

2. In the second illustration under the Rule the author begins with a list of three qualities that made the man popular—and then breaks off abruptly, sums them up with the words *these,* and completes a sentence. *These* is in apposition with the three nouns. Another illustration is

The long whitewashed farmhouse, the massive stable and byre, the white dairy, the giant ricks of hay—all were photographed upon his mind.

3. Young writers often make an abrupt change of construction without realizing what they have done; and since their thoughts are closely connected in meaning, they "stick in a comma" and hurry on. The right use of a dash—notice the "right"—would prevent a world of sentence-errors. Commas in the following examples would cause sentence-errors.

1. Let's go in—this is something I've always wanted to see.
2. I'm growing downright stupid—I can't work at all, nor think of anything.

But this lively mark ought to be employed with care. Use it only when you want to give an impression of abruptness and change. Your reader doesn't care to be jerked about too often with quick turns of speech.

Story-writers use the dash frequently for indicating all kinds of quick turns of thought, broken-off constructions, excited exclamations—any sort of disconnected speech that is not formulated in sentences.

"For you know high blood will not run tamely, like the blood of the canaille—poor lady!—But I have a little family pride, that—excuse me—we will change the subject, if you please——" My uncle's curiosity was piqued.

The double-length dash shows that the speaker stopped abruptly. No period is needed after it.

Exercise

Punctuate Leaf 36, on which every sentence contains some expression that ought to be set off by a dash—or by two dashes. Punctuate the miscellaneous sentences on Leaf 37.

THEME 19

An account of the trained seal, Toby, will be read in class. Your theme should bring out what kind of seal he was, how he learned his greatest trick, how delighted the audiences were. This last part will be more vivid if you put yourself in the audience, with a child on either side of you, tell what happened on the stage, and describe the effect on the two children.

LESSON 77

THE MARKS BECOME OUR SERVANTS

283. The simple outline of all the rules. All the punctuation that we have studied may seem like a big array of knowledge, yet the principles can be put into one short list:

Commas

1. To separate items in a series
    a. Similar words, phrases, or clauses
    b. Appositives
    c. Addresses and dates
2. To set off disconnected expressions
    a. *Yes, no,* nouns of address
    b. Parenthetical words
    c. Non-restrictive clauses
    d. *And* that adds "another form of statement"
    e. Quotations

Semicolon

1. Double-comma
2. Half-period

Colon introduces
Parentheses explain
Dashes

1. Show important, appositive ideas
2. Abrupt change of construction

284. The rules might be learned unconsciously. We have been learning this code of rules carefully in school, but most editors and authors acquired it in a very different way—by absorbing it gradually from their reading. They have "picked it up" or "felt their way" to it or "trusted their

instincts," and hence many of them deny that there are any "hard-and-fast rules." Some of them would tell you, if you remarked that you had been learning rules, "There are no such things; it's a matter of instinct." But if you examine anything they write, you will find that they actually do follow by their "instinct" just the principles that you have been studying as school exercises. They have learned—often unconsciously—by observing modern punctuation. They know by experience—without any rule-book—what the marks mean to readers. They have learned by noticing what others do—just as professional baseball players or chauffeurs get their knowledge, not out of books, but from the life they live.

If any of us had been brought up from childhood in the daily practice of sentence-making, daily copying of good sentences, we should have no need of twenty "rules." But most of us have had no such experience. We grow up without observing commas, are as unacquainted with semicolons as an immigrant is with professional baseball. We have to get the information quickly, in compact form, out of a book.

285. Our definite knowledge is a good servant. Now that we have it, we should apply it. We are no longer working with other people's sentences, deciding *what marks must be put into those given words;* but we are the authors, expressing our own ideas, and we want to use the marks so as to show other people clearly what *our* meaning is. We have been looking at punctuation from the outside, asking what an author meant, so that we might put in the right marks. Now we are on the inside, composing our own sentences, using marks to make our meaning clear.

Look at a few illustrations of the difference.

1. From the outside we learned that an interrogative sentence should end with a question mark. Now, the words

Will you please come here

form an interrogative sentence, so that if you had found this on Leaf 2, you would have used a question mark. But how

about it from the inside? We know that the character in the story we are writing did not say this as a question. It was merely the polite way in which a mother asked a small daughter to come to her. *We show a reader our meaning* by writing the sentence with a period, which means "This sentence is a polite command." So you would judge from the outside that

He is dead

is a statement. But an author may show us that it was actually spoken as a question—

He is dead?

There is no "hard-and-fast rule" about what mark must follow those three words, but the meaning of the mark that we use is hard and fast.

2. Suppose that on Leaf 37 you had found

That the one in the corner

From the outside you argue that *the one* is in apposition with *that,* and so put in a comma. But if you are the author, you may want to show in your story that a detective who hated to use many words was telling an assistant which umbrella to bring him; he pointed with his finger and said "That" as an entire sentence; then, because the assistant had not seen the gesture, the detective spoke a pronoun and a modifying phrase as a complete sentence. So *from the inside,* as authors showing how people talked, we write:

That. The one in the corner.

3. Under Rule 2 we learned that *yes* and *no* might be followed by either a comma, a semicolon, or a period. There is no "hard-and-fast rule" about what mark must follow those words, but there is an absolutely hard-and-fast piece of information conveyed to a reader by each mark. Compare the three following:

No, that's folly. No; that's folly. No. That's folly.

The comma means "Spoken as a mere adverb of reply, connected in meaning with *that's folly.*" The semicolon means

"Spoken as grammatically independent, but connected in thought with what follows." The period means "Spoken as a separate sentence, showing that his refusing to assent was a complete thought in itself; then the speaker goes on to express another complete thought." No author can escape these meanings. He cannot reason out what he would like to have the semicolon mean, any more than a baseball player could "reason out" what a foul is.

4. Under Rule 17 all sorts of hard names were applied to the punctuating of a clause as if it were a sentence. Yet authors occasionally do this very thing. Why is it right for them if it is so entirely wrong for us? Because they, from the inside, may venture to show us that they have not set down the principal clause, but have purposely omitted it in order to avoid needless words, or in order to get variety of sentence forms. "This proposal threw the old chief into a fit of violent anger. *Which was just what we wanted.*" "We know that there are many reasons why you should prefer to remain here, surrounded by all your home comforts. *That you love your corner as much as any cat.*" Even for an author this is venturesome. He will not often startle his readers by using punctuation to announce, "This clause is to be regarded as a sentence." Pupils are never allowed to do so in themes, because it is their business to show that they realize when they are using subordinate clauses. When they have shown that they know unfailingly what a clause is, and after their school or college education is completed, they are at liberty to be as peculiar as they like.

5. The same remarks apply to independent statements, especially to those made with personal pronouns. As was said under Rule 17, an author may prefer a comma in "Let's take off our coats, it's so warm," because he knows just what that comma means. He argues that *so* shows an idea of comparison and that his second statement is subordinate in meaning; he uses a comma with his eyes wide open and his mind fully awake. Pupils may look forward to such liberty after they

have shown that their eyes are always open and their brains alert—not before.

6. We have seen that a comma should never be used with *and* unless there is a good reason—and we have tried to learn the reasons. It is always a matter of sympathizing with a reader, of warning him that *and* is not joining the two words on either side, but is joining the whole group of words before with the whole group after. We always have to put ourselves in his place and ask, "Can he see the big groups at a glance, or may he be confused for a moment?" Hence it is impossible to state any "hard-and-fast rule" about a comma before *and.* But there is never the slightest doubt that an author is warning us when he uses the comma. He means "I warn you, reader, that this *and* is not joining the two small items on either side of it, but is joining the big groups that begin and end here." Or he may mean "You are warned, reader, that the items joined by this *and* are not exactly similar; there is a difference of some kind in time or mood or person or shade of meaning."

This choice is always a matter of judgment on the part of authors. One will go to an extreme by saying, "Oh pshaw! I'll leave it to the reader. He doesn't need such constant little attentions. He has eyes of his own." Another will be overcareful, saying, "I'm afraid that even in the shortest compound sentence my reader may hesitate momentarily unless I put that comma before *and;* I ought not to ask him to run his eye on ahead and see for himself." All that any book of rules can do is to state what the comma means if it is used. It means issuing a warning to the reader, and the modern custom is to give that warning unless it is clearly needless.

Exercise

State what the authors meant by the numbered punctuation marks in the following sentences. Say why no commas were used before the starred *and*'s.

1. Ouch! My finger! (1) It's bleeding! (2)
2. You—(3) he saw you attracted me.
3. It grew in volume, (4) to break off sharp in a hard, coughing gasp.
4. Say, (5) the big fellow certainly can sing!
5. Then you sit down and* smoke a cigar and* swap a few stories, (6) and presently he is softening.
6. The old man poured coffee again from the decanter, (7) and went on.
7. Tonight we'll have a feast, (8) like the old times.
8. Fetch me a torch, (9) some of you.
9. They abandoned their prey and* retreated up the rocks, (10) the soldiers after them.
10. She went at it, (11) then, in earnest.
11. She gave little Marcia a quarter and* sent the child forth to buy two kinds of soap—(12) human and laundry.
12. Dan kept his head cool and* his matches dry in this crisis; (13) but during the rest of the way all they had to cook was a few fat, muddy fish and,* for a delicacy now and then, lizards.
13. Dan made a step toward him, (14) and suddenly, with one leg in a patch of darkness that resembled shadow, fell into water up to the thigh.
14. Not the nephew, (15) I trust? (16).
15. Mr. McAllister—(17) I want—can you—I wonder if you would mind—I want to go to school.
16. Fifty dollars! Was he actually going to lend it to me! (18)
17. Call him, (19) then, but lose no time. How then are we to escape?
18. After that—(20) for ten years—my debts went up and* down; but for ten years following that period I steadily increased my bank-account.
19. "He'd take four thousand pounds," his father answered. (21) "Maybe less."
20. "No; (22) thank you," Grant replied a little surlily.
21. No, (23) thank you. (24) Not any for me.
22. "One horse; (25) and there are three of us!" (26) said the Count.

THEME 20

You may have read accounts of how people sometimes lose all memory of who they are. They may remain sensible and capable—are not insane at all—but do not know anything about themselves as they were before the accident that caused the loss of memory. Such a person will probably not realize that there is anything peculiar about himself; perhaps if he does feel strange, he will be afraid to say so. At any rate, the fact—frequently reported in newspapers—is that he begins to live in some new surroundings without telling about himself. Here he may show an entirely different sort of character from what he used to have. The memory of his past life is likely to return in a moment after an interval of several months or years.

Describe what happened to a man who thus "lost his personality."

APPENDIX

PART I

SENTENCES GROUPED IN LESSONS FOR REVIEW AND SUPPLEMENTARY WORK

LESSON A

CONSTRUCTIONS OF NOUNS

For each noun in the first thirty sentences below write a brief sentence explaining the construction. Follow the Model.

SENTENCE	MODEL
1. So sensitive are herring to acids that the scientists propose that they be used to detect chemicals in the water next summer.	1. Herring is the subject of are. Acids is the object of to. Scientists is the subject of propose. Chemicals is the object of to detect. Water is the object of in. Summer is adverbial, modifying to detect.

1. I gave the porter a quarter.
2. The difference between Macbeth and Banquo is shown in the first act.
3. He was a year in completing the house.
4. He uses a stethoscope, an instrument for the examination of the movements of the heart.
5. After one has lived eighty years he thinks frequently about death.
6. He ran through the list very hastily, paying attention only to the big items.
7. The shoe was several sizes too large.
8. He walked all the way to San Francisco.

9. This will be 750 feet high.
10. He can run a mile in less than five minutes.
11. They promised to be here an hour ago.
12. They named their place "El Nido."
13. He was elected secretary.
14. They considered McClellan a failure.
15. He bought the poor fellow a warm suit of clothes.
16. This caused General Jackson a great deal of trouble.
17. They allow the clerks only one short vacation each year.
18. We had a good view of the channel.
19. That lesson he could never learn.
20. Who hath believed our report?
21. They called him "Counselor," a title which he did not deserve.
22. I owe more dollars than Alexander did.
23. Look at the distant sail!
24. The coat would cost more money in a retail store.
25. This happened years ago.
26. He went without food for three days.
27. After she had finished her story we took up a collection for her benefit.
28. We walked down the slope to where the old mill was grinding a grist of flour.
29. Out of the scabbard flew his sword.
30. He could not climb up the icy shrouds.

Sentences for Additional Lessons

31. This is only a sample of what can be done.
32. Keep to the right.
33. They called this plant "Indian Corn."
34. We forgave the man, a simple-minded fellow, for the loss he had caused us.
35. Fisher was awarded second prize.
36. Swiftly sailed the ship.
37. Charles, where is the ticket I gave you last night?
38. This ought to be the right answer, but, according to the book, it is an entirely wrong result.
39. An English cottage is merely one kind of real estate.
40. "Bully," a word that I abominate, may some day be a respectable adjective.
41. O earth, I will befriend thee.
42. He gave the king his unhesitating obedience.

43. You ought not to bear an old friend a grudge if he meant no harm.

44. Miss Peyton handed the dragoon a fourth dish of coffee.

45. Tomatoes used to be esteemed poisonous vegetables.

46. We thought this a very singular reason for not going.

47. The pious John Fisher, Bishop of Rochester, was Chancellor for fourteen years.

48. He denied his prisoner every common comfort.

49. Why are you vexed, lady?

50. His knee having been injured, he was unable to play.

51. We send the Canadians huge consignments every year.

52. This afforded England the opportunity for which she had so long been waiting.

53. This couch, his favorite resting-place, they now took away.

54. Her husband, Orpheus, had been the idol of the Thracians.

55. The urchin's mishap made the bystanders sympathize with him.

56. Still stands thine ancient sacrifice—a humble and a contrite heart.

57. They granted the Moors this permission on one condition.

58. Feed your horses more grain.

59. Carnegie's offer they would not accept.

60. It may make a man hurry, but it does him no harm.

61. Dark, deep, and cold the current flows, unto the sea where no wind blows.

62. There is no place like home.

63. He told the children many stories.

64. He built his nephew a splendid home.

65. I sent a ring, a little band of emerald.

66. O sleep, my babe; hear not the rippling wave.

67. This shrewdness made him after only a few years a millionaire.

68. To give every man his due requires a mighty delicate judgment.

69. The deer's horns I could not see.

70. Thor and Woden, Norse gods, have given their names to two of our week-days.

71. He wouldn't allow Smith any leeway at all.

72. Make me an exile if you will, but don't cause my soldiers any suffering.

73. He proclaimed himself emperor after this very unexpected victory.

74. A "fannel," an embroidered scarf, was worn on the priest's left arm.

75. Seelin stood by, his napkin tucked under his arm, observing what was done.

76. We did not know where he lived, how he subsisted, or what he had been.

77. One evening, about a week after this, we gathered again.
78. We elected Bowker councilman from the third ward.
79. Yet this scarecrow, a terror to all other birds, scared him not.
80. Run home as fast as you can.
81. They made their old commander the leader of this conspiracy.

LESSON B

TRANSITIVE AND INTRANSITIVE

Prepare written work on the verbs in the following sentences. Follow the Model in Lesson 9.

1. One of the features of the story was the discovery of the plot of several Mexican trouble-makers.
2. There is here no sign of the burying of any heap of treasure.
3. Pullman cars will probably soon be running to Fairbanks.
4. This seemed a rather tragic story to the rest of us.
5. Happiness, madam, is such an awfully funny thing.
6. A man's house may in olden days have been his castle.
7. Not very far distant grew a spreading oak.
8. The retreat very soon became an absolute rout.
9. If a piece of iron attracts these little particles, it is a magnet.
10. Will such a heartless wretch ever set his poor prisoners free?
11. So perished Zebek-Dorchi, the author and originator of the great Tartar Exodus.
12. Gradually there arose among the crowd of strikers a feeling of distrust.
13. Starkman was born an English subject, but has now become a naturalized American.
14. The distance seemed to our straining eyes a terribly long stretch.
15. The 80,000 deaths resulting from cancer in the United States every year form a huge monument to carelessness and ignorance.
16. On the margin of the wood, near to three or four houses, a pole, as large as the mainmast of a ship, stood. This was the may-pole. Lads and lasses danced around it.
17. When the morning dawned, and the gentle breeze rippled the glassy surface of the forest lake, all the delicate veils and flags fluttered away into thin air.

18. Nothing in history or fiction, not even the story of Ugolino, approaches the horrors of that night.

19. What reason can he possibly give for his absence?

20. What person would ever think of going swimming in March?

21. A few follies of this description produced a very unfavorable impression on the public mind.

22. Telegraphing from airplanes by wireless has become an ordinary occurrence in the European war zone. But some trouble has been encountered in securing the power to send the messages. The wireless transmitter on an airplane must, of necessity, be very light and compact, but it does not require a great amount of power.

LESSON C

PARTICIPLES

Select all the participles in the following sentences. Arrange them in a list, saying what each modifies. Some of the sentences contain no participles. Beware of gerunds; it is worse to include a gerund than to overlook a participle.

1. Turning northward, he paused for a moment at a little brook; then, gathering strength, rode, almost fainting, to his home.

2. This dish of porridge, sweetened with a little brown sugar and served in a cracked bowl, was not very satisfying to the tired giant.

3. I followed the turnkey, who, leaving the inner wicket unlocked behind him, led me up a winding stair.

4. The journey was made on foot, the two companions walking one behind the other, with bowed heads, murmuring their prayers as they went.

5. Then through the house I passed and roused my men with cheering words, standing by each in turn.

6. There, with many a gaping mouth,
And fissure cracked by the fervid drouth,
For seven months had the wasted plain
Known no moisture of dew or rain.

7. The seventh of March was set for the formal signing of the treaty.

8. The British pressed their demands, depending on their ability to form a close pool in Europe.

9. So saying, we entered a small arched door, secured by a wicket, which a grave-looking person seemed on the point of closing.

10. The growing darkness was lighted by a waning and pallid moon.

11. The trick of laughing foolishly is by all means to be avoided.

12. As he stood by the ship's stern, sacrificing to Athene, there came up a wanderer, exiled from Argos through having killed a man.

13. We prefer taking a different road, if you don't object to our leaving you.

14. Said the sea—its white teeth gnashing,
Through its coral-reef lips flashing—
Shall I let this scheming mortal
Shut with stone my shining portal?

15. I haven't the pleasure of knowing the gentleman.

16. After having enjoyed the dance her first thought was to find the chaperon.

17. The principal street was broad and important, decorated with public buildings of an architecture rather striking, and running between rows of tall houses built of stone.

18. As I paced up the old avenue on which the moon threw its waning light, I looked back with a boding sigh.

19. At the gate I found a horseman stationed in the shadow of the wall.

20. Leaving the ship, they took a beaten road to the town below.

21. It was a comfortable Northumbrian cottage, built of stones roughly dressed with the hammer, and having the windows and doors decorated with huge lintels of hewed stone.

22. Two black eyes in darkened orbits
Gleamed beneath the nun's white hood;
Black serge hid the wasted figure,
Bowed and stricken where it stood.

23. I dread to see a young fellow learning to gamble.

24. In spite of my effort to say something different, I couldn't avoid speaking of the affair.

25. Hyacinthus, excited with the sport and being eager to make his throw, ran forward to seize the missile.

26. Shaken by the interview, and dreading to see them both, I sent word that I was not at home.

27. So saying, he drove his full-maned horses to the town of Pylos.

28. I saw him give the quick glance of the trained artist, taking in every detail.

29. He did not touch the deserted grave, being too dejected for that, but sat brooding moodily.

30. It is a pretty path, tempting many a stranger to its ascent, being bordered by flowers, the bank itself being laid out as a little park.

LESSON D

INFINITIVES

State the constructions of the infinitives in the following selections, following the Model on page 164.

1. Lord Lester suppressed any tendency to continue the conversation. Accordingly Mr. Banks left him to read in peace, and took a walk down the street. But Lord Louis was not at peace. It had offended him grievously to be spoken to so rudely by a humble friend. This was a most unusual insult for him to have experienced. He recalled, with almost a feeling of shame, that it would have given him real pleasure to rap his friend's knuckles with his walking-stick when Banks had presumed to suggest that he had been bamboozled. He had never felt like that before, and failed to understand how such an impulse was able to find its way into his aristocratic mind.

Could the painting have anything to do with the curious state of his feelings? What had caused him to speak with such rudeness—to say nothing about nearly causing a most serious accident?

"It would be a shame to quarrel," he mused. "I'll hunt up Banks." Touching the bell, he told the man to bring his hat and stick and summon a taxi.

* * * * * *

Banks caught Lord Louis's eye at once and came over to address him. "You are still determined to bid for the painting?" he demanded.

2. The military prison at Fort Leavenworth, Kansas, was aroused, some time ago, by the escape of two prisoners belonging to the Disciplinary Battalion men—selected from the other prisoners and given special training and privileges to fit them to re-enter the army at the expiration of their sentences. The two had violated the prison's new honor system. "Aha!" said old army officers; "there goes another new-fangled notion." Then these officers learned that the whole Battalion had petitioned the prison commandant to allow certain of them to go out and get the refugees. The corps felt disgraced, and begged a chance to prove the worth of the honor system and their loyalty to it.

3. It would be interesting to pause at this point and take up the use of masks the world over, but space will only permit us to mention them briefly. They are to be found among practically all peoples. . . . . A god was supposed to have one form and the goddess another. . . . . Not only are the gods amused by the portrayal, but they are also induced to permit the desired request to be granted.

4. And now the arrival of the young mistress was the signal for them all to draw round the fire and tell stories till bedtime. Gerard in his turn told a tremendous one and made them all shudder deliciously; but soon after he began to nod, exhausted by the effort. Marian instantly lighted a rush, and laying her hand on Gerard's shoulder, invited him to follow her. She showed him a room where were two clean, white beds, and bade him choose.

5. As our beginner purposed to take a full course, we got for him a little bottle of fine paraffin oil. Then we undertook to get for him something which you cannot buy in a sporting-goods store—a little flat tin box, big enough to carry a couple of oiled pieces of felt. This little box is by some anglers thought to be better than the squirt-gun, with which you can spray a fly with oil. Moreover, it is easy to pack when you go out on a trip.

Also, of course, we had our friend buy a pair of blunt-nose scissors, to hang on a cord from his coat-button—an implement in continual use on the stream. To this we added a little bodkin, or darning needle, likewise to be retained on a string for ready reference.

By this time it became necessary to buy two or three of the metal fly boxes for eyed flies—more imported stuff which ought to be made here in America, but which, so far as I know, is not made by any of our factories.

LESSON E

ADVERB CLAUSES

Write a list of all the adverb clauses in the following sentences, telling what each modifies. Make a sentence for each clause, thus:

While we were looking modifies fell.

1. I shall not stir from this place until I feel quite ready to do so.
2. You may go where you like and stay as long as you like.

3. He acted as if he had just received some bad news.

4. The water was so rough that lowering the boats was practically out of the question.

5. You ought not to sign this solemn pledge because a dear friend has requested it.

6. It snowed all the next day, so that we had to remain in camp another night.

7. I am come that ye might have life, and have it more abundantly.

8. We will meet every one of your demands if you will only have a little patience.

9. If it were not so, I would have told you.

10. You must hurry, for if you do not, you will certainly miss the train.

11. As the wounded knight was about to address this fair apparition, she imposed silence.

12. Where these two busy streets intersect, the traffic has to be regulated by policemen, who hold up the carriages on the Avenue while the cross-town cars are passing.

13. I was so much struck with the extraordinary narrative that I have written it out to the best of my recollection.

14. The roads which led to the secluded town were so bad that few travelers ever visited it.

15. They lift their raptured looks on high, as though it were a joy to do.

16. Though it has never put a scrap of gold or silver in my pocket, I believe that it has done me good.

17. The room was dark, except that one small candle burned dimly behind the radiator.

18. In spite of the fact that he had to live where every sentence contained a curse, he never himself got the habit of profanity.

19. Yet, unless I am very much mistaken, this has been done so quietly that no one will ever suspect anything.

20. She gazed on the sun when he rose; and as he passed through his daily course to his setting, she saw no other object.

21. Slaves cannot breathe in England; if their lungs receive our air, that moment they are free.

22. If only you can catch the trout, it doesn't matter whether you bait with worms or bacon.

23. If you should go near Barnard Castle, there is good ale at the "King's Head."

24. If he were not a criminal, we should not have delivered him up to justice.

25. As the population of Scotland had been generally trained to arms, they were not indifferently prepared for war.

26. Let's treat the visitors, whatever they do, as politely as we can

27. Whatever your task may be, do it gladly.

LESSON F

NOUN CLAUSES

Write a list of all the noun clauses in the sentences below, giving the construction of each as if it were a single noun. In the case of a noun clause that contains a clause within itself write only the bare noun clause, as shown by the underlined words in the following:

He thought that the man who had shown him the hiding-place was deceiving him.

A noun clause may be part of another noun clause. Thus in the following sentence *where I can hide* is the object of the verb in *that you have shown me:*

That you have shown me where I can hide is no proof of your friendship.

In such a case tell about each clause separately.

1. It is strange that you cannot learn that.

2. Every dish we had in the basket was broken.

3. Say farewell to the ship you have commanded so many years.

4. He was an interesting man, who I found later was a writer for the stage.

5. Now that I come to think of the matter, I should say that being flogged was too severe.

6. There is no known instance of a diver's having gone lower than a hundred feet.

7. I wonder who told him that I was a good player.

8. Suppose I don't know whether my answer is right.

9. How we could learn where he had gone was the puzzle.

10. If this which he avouches proves true, there will be bloodshed tonight.

11. I admire the painter's magic skill, who shows me that which I shall never see.

12. This money comes from Boyle, who, you know, is very liberal.

13. They believe that whoever wins ought to have a prize.

14. What we could do in such a short time we have done.

15. What followed was like heavenly music.

16. In proportion as Columbus approached the regions where he expected to find land, the impatience of his crews increased.

17. Do you see how dexterously they avail themselves of every cover which a tree or bush affords?

18. He was justified by the event, for the tinkle of a small bell soon showed that he was in the vicinity of some chapel.

19. What a boy earns by working for ten cents an hour he will spend very slowly.

20. What you say may be true enough, but what difference does all this make to those who hear your arguments?

21. He now ordered the doors to be thrown open, in order that all who came to pay their duty might see the ceremony.

22. He asked me what I should do on the day when the note was presented for payment.

23. That he deserved to be very popular is acknowledged even by his enemies.

24. The report is that you are quitting England because you hope to get rich in America.

25. The sergeant asked if I understood what was being said to me.

26. Anyone who denies that I told him he was in danger is a liar.

27. He was a man whom we knew the stevedores had to respect.

28. The Jews cannot be numbered among the nations which improved navigation.

29. Martin Chuzzlewit signed to his young companion to withdraw, which she immediately did.

30. It is only the animal's ignorance that enables the trainer to drive him into the cage.

31. The man over there on the other side of the pilot-house has just asked what the chances are that we shall dock on time.

32. Ask me no questions, and I'll tell you no lies.

33. He knew just when the tourists would begin to get weary of his speeches, and so had it all arranged that they should reach the tomb before they began to complain.

34. Some few friends she had whom she really loved.

35. Why pay any attention to people who think so differently?

36. I am a man whose blood is hard to stir.

37. It is a business which I swear I could never love.

38. Earth is one of the elements of which the ancients thought the body was composed.

39. He had a sword in his hand that only a very strong man could wield.

40. He found that every bottle that he thought he had wrapped so perfectly was smashed to bits.

41. Those very friends who you now suppose are so disinterested will grin with delight.

LESSON G

REVIEW OF ADJECTIVE CLAUSES

Write a list of all the adjective clauses in the sentences in Lesson F, stating what each modifies. The most usual kind of adjective clause is the relative, but remember that *when* and *where* clauses may modify nouns. Supply any omitted relatives or antecedents. In the case of a clause within a clause tell about each separately. Put parentheses around any little "thrown-in" clause.

PART II

CLASSIFIED SENTENCES FOR ORAL RECITATION

NOMINATIVE CASES OF NOUNS

1. Florida is a peninsula.
2. Then Bruce, his eyes flashing, answered defiantly.
3. Bermuda, a tiny island, seemed a paradise as its harbor opened to receive them.
4. Is Carnegie as rich as Croesus?
5. You might have been a senator if you had not been appointed a judge.
6. Where are all those brave men now?
7. Will this one bulb be sufficient?
8. I have been a respectable citizen.
9. Such men as these—lumberjacks and longshoremen—are our fellow beings.
10. This seemed an easy thing to do.
11. I say, Harvey! What's wrong?
12. The telephone is a great invention.
13. Where are your blackberries?
14. Mr. Dean, a very good marksman, admitted that I had shot well.
15. There were a number of withered limbs very high up.
16. Were any of the merry party killed?
17. If the contract had been fair, the architect would not have lost.
18. Why, you poor child, do you think these are real flowers?
19. He was considered a great hero.
20. Which is larger, Yale or Harvard?
21. The force advanced rapidly, our gallants never flinching.
22. It became a great burden; it was considered a grievance.

NOUNS IN ALL CONSTRUCTIONS

23. Fear made this cowardly fellow a perfect Hercules in bravery.
24. Did the king order his marshal to advance?
25. We appointed Ferson chairman of the meeting.
26. Words, being mere empty sounds, cannot by themselves mean anything.

27. These Druids, mysterious Celtic priests, designed Stonehenge.

28. Standing after dinner had always been his custom.

29. This was the kitchen, a tiny place, but glistening like a machine-room.

30. Which way did the car go after it passed the bridge?

31. These jokes, sir, I feel can never be forgiven.

32. They called their society the Ku-Klux-Klan.

33. Two things are needful: natural talent and constant practice.

34. Give a dog a bad name, and hang him.

35. Do you consider Gaston an honest man?

36. We shall be voters long after you are corpses.

37. A man's house may be his castle, but it ought not to be his dungeon.

38. Ever since that time he has been peevish and disagreeable.

39. O mercy and miracles! What a turn you gave me.

40. I saw it at a great distance—more than ten miles away.

41. This captive squirrel's life is worse than confinement in jail.

42. Suddenly there came booming over the waves a mighty roar.

43. If you call Fargus a coward, he will hate you the rest of your life.

44. Once, the previous summer, a launch—battered, barnacled, and deserted—had drifted to where we were camping.

45. That one little, innocent lie lost Duncan his chance for a European trip.

46. Far in the north loomed a big thunder-head.

47. This made him a cripple for life.

48. He granted Mr. Smoot a brief interview.

49. This "code"—a set of rules thrown together very hastily—had for a century been their only law.

50. Shall we allow the poor fellow a small salary?

51. We do not hesitate to pronounce them a brave and useful body.

52. Thus was invented the Morse code, that ingenious system of dots and dashes.

53. He reported only last week.

54. The horse-thieves they hanged, but the cattle-rustlers were given only a short term in jail.

55. This was cleared out every morning.

56. You would have done Farman a great service if you had consented.

57. Yes, yes, she always called him little Solomon.

58. They offered Archbold a bigger salary than he was then getting.

59. He made the child a little bow and arrow.

60. I lent Tom every cent I had.

61. Please telegraph this office all the particulars you can learn.

62. The crown, his one ambition, could be obtained only by foul means.

63. Absently he tossed the ragged beggar a coin.

64. I kept the old man company all the way home.

65. All along the beach roared the noisy, frothing breakers.

66. Just at right angles to our road was seen a smooth, macadamized turnpike.

67. Beyond the lawn stood an ancient, vine-grown tower.

68. Is that a lighthouse that looms up so dimly over yonder?

69. His zeal caused him to become, twelve years later, an eminent preacher.

70. This was oddly illustrated at the outbreak of the Civil War, a time of stern excitement.

71. This war, the first link in the chain of events, controlled the destiny of America.

72. Such licenses bring the city a big income.

73. You still have one thing to be thankful for—good health.

74. Their daily wages, hardly more than seventeen cents, seem woefully small to us.

75. She left her son the whole vast fortune.

76. This mine alone yielded California an emperor's wealth.

77. Our engagement being at an end, the proprietor wanted to renew it.

78. The attic soon became a veritable junk-shop.

79. Then entered my head the idea of using the fire-escape.

80. How calm, how quiet was his rustic home!

81. When he became king he seemed an entirely different man.

82. Our oldest son was named George.

83. The victory at Bouvines gave his opponents strength.

84. Just above them hung a green flag.

85. He asked for a truce till Easter-tide.

86. They gave us grape-fruit the next morning—a great treat you may be sure.

87. This happened a little before the vernal equinox (the 21st day of March).

88. His one vice, stinginess, received a scornful rebuke.

89. If a man toadies for favors, he may be termed a "sycophant."

90. The canal was then considered an absolute failure, but later became a paying investment.

91. Who could have been such a heartless wretch as to desire the just man's death?

92. Because he had remained a poor man during his many terms, he was considered an honest judge.

93. The glorious old temple now lies a heap of ugly ruins.

94. The well having run dry, we had to rely upon the brook.

95. We wished Mr. Carter success.

96. Xenophon was then chosen general.

97. His next invention, the phonograph, brought Edison more fame.

98. We returned the immigrants their bundles.

99. He was a mere hireling; he never could become an influential man.

100. This village would have been a flourishing city if only the harbor hadn't filled up.

101. Gradually there arose among the crowd of strikers a feeling of distrust.

102. If this proposal becomes a law, what will the result be for the young boys?

103. London! I never heard of the place.

104. Do you want him to be your errand boy?

105. The following day there came into our little yard the oddest-looking mountebank ever you saw.

106. The man listened, his face red with anger.

107. That is strange conduct for you, a man forty years old.

108. Such a failure is not called an error, because the ball was not touched by the fielder.

109. The soldiers charged, sword in hand.

110. It may possibly have been the corporal, but more likely you were deceived.

111. That night you took me to be my brother.

112. He was shown the proper way of addressing the king.

113. The boy was christened Stuyvesant, but before he had been a boarding-school pupil three months he was called plain Jack.

114. At the place where the carriage stopped there once stood an ancient temple.

115. At times there appeared far out on the horizon, only dimly visible, a gray sail.

116. Colder and colder grew the January winds.

117. In a deep recess, at a little distance, was a covered seat, in which two or three poorer travelers were resting.

118. You would have been elected if you had remained a faithful prohibitionist.

119. The distance seemed to our excited eyes a terribly long stretch.

120. Bruce lay down, his heart heavy with sorrow.

121. Not until '64 was Grant considered a really competent general.

122. He went into that game a husky athlete; he came out an invalid for life.

123. There goes a man with a spade and bucket to dig a mess of clams, which were a principal article of food with the first settlers.

CONSTRUCTIONS OF "IT"

124. It rained while we waited there.
125. It grows dark very early in winter.
126. How hard it is to hide these sparks!
127. It was now necessary to make a choice.
128. Is it possible you hadn't studied it?
129. It never rains without pouring.
130. It is true that our ancestor was rather rough-tempered.
131. Still it needn't be supposed that you are getting it for nothing.
132. It was decreed that all the first-born should die.
133. Turn it over and see what is under it.
134. It is not to be found anywhere in this room.
135. I consider it a mere boyish prank.
136. If you think it is easy to run a mile, try it some day.
137. It drizzled all night long.
138. Give it to me at once.
139. It was a raw and gusty day.
140. It happened one night that Mahomet dreamed a dream.
141. It was bigger than I could carry.
142. It thundered and lightened incessantly.
143. It was not England that declared war first.
144. It is God's footstool.
145. It was sultry during the whole week.
146. It was April before the ship could leave.
147. How goes it, old fellow?
148. It might have been very dangerous to go to sea that day.
149. It got so windy during the night that we had to take more reefs.
150. Is it a good road to Evanston?
151. Will it never be spring!
152. It is impossible to describe it fully.
153. It was not important whether they starved or grew fat.
154. It was doubtful whether the danger could be averted.
155. It will be strange if he lives much longer.
156. It was Monday before we knew what had happened.
157. As to the armor—are those stars or suns upon it?
158. It is queer to put scepters in children's hands.
159. I should consider it a great favor if you would hurry the horses.

160. Curse it! Can't you stop the brute?

161. He likes to lord it over his fellow creatures.

162. I'll foot it with any private in the company.

163. I shouldn't call it polite to walk in so abruptly.

164. If the water is cold, why not empty it out?

VERBS

165. A few days ago she would have been equal to any emergency.

166. If her eyes appeared to be closed it was only because the lids, that might have been woven of some marvelous ancient tissue, drooped from weariness.

167. "Do you know what Johnny Marsh is doing at this moment?" the doctor inquired.

168. Though she was thirty, while he was only twenty-five, sorrow, energy, and suffering had so stamped him that he seemed her senior by ten years.

169. Georgina was leaning over the foot of the bed, studying the still features with that fascination which approaching death rarely fails to command. But no one was afraid of the dying old woman any more. The last remnant of her power had passed away.

170. These two metals must be so mixed that the shortcomings of one will offset the "longcomings" of the other.

171. Nature apparently felt ashamed of herself and gave man a helping hand.

172. He will not, if I have my way, be any longer subjected to such insults.

173. You must never let him know what I have just been telling you.

174. Can a hard-headed business-man be so easily persuaded to give up what he has so recently and with such toil acquired?

175. Would it not, even now, be awarded to such a man of genius?

176. Who shall positively declare that this school might not, in spite of all precautions, have been totally destroyed?

177. I am during the present week reading an account of how Jackson's soldiers were unaccountably filled with desperate courage.

178. He would never have escaped so easily if the warning had been promptly given.

179. Did he have any such intention, or could it have been an accident?

180. What have you been doing? Aren't you ever going to get through?

181. Had he acted with more prudence, he would in his old age have been more honored by his associates.

182. I should hardly think you could really have failed to see my signal.

183. When you have once and for all made up your mind, let me know what you are planning.

184. It did not at that time make any difference how much money might be uselessly tied up in the bank.

185. Can you possibly have been for a whole week counting on my visit?

186. He almost lost the volume in the waves before he awoke to the situation.

187. Mr. Smith's courage in the presence of a burglar is no reason for thinking that he would be a hero if he became an invalid.

188. Nearly every newspaper in the country has on its staff a "facts-and-figures" editor.

189. Near the shores of the great Belt, one of the straits connecting the Cattegat with the Baltic, stands an old mansion with thick, red walls.

190. The door fell off its hinges; cracks and fissures made their appearance everywhere.

191. At Westfell lived Babette's godmother, the noble English lady, with her daughters and a young relative.

192. From this high hill she throws her far-seeing glance into the deep valley beneath, where human beings are busily moving about like ants on a stone.

193. Nothing of note occurred while we were lying here, except that an attempt was made to repair the small Mexican brig.

194. With a score of these one-man scouts darting across the water a battleship's squadron might anchor in perfect security and laugh at the deadly submarine. Or they might be hitched tandem, so that you may invite your fair lady to take the air on the ocean and save not only the carfare to the nearest beach, but bath-house hire as well.

195. Being excited, Rilla could not open the gate easily—had to shove hard, because Julius had fallen against it. By pushing his body aside she forced her way through, knelt down, and found that he was dead; which frightened Rilla.

196. She had never feared the operation, though she had always expected it to be disagreeable.

197. Many remarkable combinations have been developed the past few years; and in the years ahead many other combinations must be worked out, to meet needs that are now pressing.

198. The corn is backward, on account of the cool weather; but it's clean of weeds, because it has been dry and the cultivation has killed them. Hay is a short crop, but the hot season is just coming on; and the corn is sure to boom if we get what August generally brings.

199. Ordinarily we should have carefully absented ourselves, but the desire to watch developments obliged us to remain on the outskirts.

200. The idea wouldn't have occurred to William, had he not heard the engineer mention the danger.

201. It might have been impossible to tell the difference if they had not previously informed us what to look at.

202. I shall have no grudge against you when your statement shall have been definitely proved.

203. Will you not now listen more patiently?

204. Has it, then, come to this?

205. Why should a man not count his chickens when once they are fully hatched out?

206. It may be that the conductor will, in his haste, overlook what has been so faintly written.

GERUNDS, INFINITIVES, AND PARTICIPLES

207. I should like to be in your place, so that I could refuse to obey the orders.

208. I earnestly besought him to take the money, but he persisted in refusing.

209. Let me go! Why do you try to hold me?

210. After leaving the ground we kept high, in order to prevent the possibility of having the guide-rope catch.

211. This event led to his being sent to a friend's house.

212. I was much tempted to break the rascal's head.

213. I dread to be thought cowardly.

214. He had a sense of having been foiled at his own game.

215. It would be throwing away words to try to convince the fool.

216. He charged me with having embezzled them for the purpose of speculating.

217. John Gay deserved to be a favorite and to have a good place.

218. Are you ashamed of having done a good deed?

219. Will he dare to be a candidate?

220. Being seized by such an illness was not at all to Mr. Marston's taste.

221. He would never allow others to do his work for him.

222. After having granted to Germany a contract to build one of her longest railways, China was not in a position to refuse other favors.

223. At the bottom wanders a murmuring rivulet, adding by its gentle noise to the imposing solemnity of the scene.

224. What's to be done? This is no time for fooling.

225. I hate to have you go all alone.

226. The morning being warm, his slouch hat was carried in his hand, leaving bare the finely-modeled head, with its curling hair parted in the middle and close-cropped behind the ears.

227. I still have to thank you for choosing my little library.

228. As for me, listening to his hurried words, I could have welcomed him as a long-lost friend stumbled upon in a desert.

229. He doesn't want the world to know that betting is permitted in his place.

230. The old woman was struggling with the bundle of fagots, trying to tie them with the rope taken from her bent shoulders.

231. His cowardly plan was to be killed by his friend's mistake.

232. She wanted to be seen in aristocratic society.

233. In his hurry he had neglected to be registered.

234. It took him a long time to forgive his son.

235. She was used to being alone and to spending whole days without uttering a word.

236. On various trails we found pieces of birch-bark, folded and stuck in split sticks, with messages written on the bark indicating a trapper's route, and sometimes saying that no fishing and hunting would be allowed in the locality.

237. I have no way of knowing what he really wants to do.

238. After seeing the play we thought having a little supper would be a good idea.

239. There's an example of a man's doing something in the world without being driven to it.

240. Now the servant brought water in a pitcher made of gold, poured it into an enameled basin, and spread a polished table by their side.

241. I can't bear to be awakened so early.

242. His costume was as queer as himself, consisting of a black suit, stockings loosely fastened, a shirt with a plaited frill, and a white neckcloth tied in a minute bow.

243. He tried to quit smoking, but the habit was too strong to be easily broken.

244. His desire was to be doing something every moment.

245. This was a withering desolation in Silas's shrunken life.

246. I couldn't stand being talked to in that way.

247. Hers was one of those sweet, aged faces often seen among the Quakers, filled with repose, and breathing a benediction upon all around.

248. There's no being shot at without a little risk.

249. This attempt to please only caused me to be suspected.

250. To be hanged with a hempen rope was not at all to his liking.

251. Morgan noticed something in the branches.

252. Before granting this favor I must insist on your paying the bill.

253. The poor bull, goaded by the stinging banderillas, stood pawing the ground.

254. He goes there to look at the *Times*, and perhaps get his dinner.

255. I'll teach you the trick, to prevent your being cheated another time.

256. Having now got rid of all these antiquated machines, he was ready for a rushing trade in the new-fangled ones.

257. He was earnest in his desire to give himself to religion and to endure his self-chosen discipline.

CLAUSES—PRINCIPALLY NOUN AND ADJECTIVE

258. I liked all the presents he sent, but especially the one he had wrapped in tissue-paper.

259. Who do you think is going to win?

260. What do you think was found in the hat the audience had so closely examined?

261. I want to know whose ring you are wearing.

262. She wouldn't tell Bassanio which to choose.

263. Whatever you buy you must pay for with your own money.

264. He gave orders to whoever should copy what he had written.

265. The other rooms are occupied by six young Englishmen, whom we find most companionable.

266. What you tell me is what I myself predicted ten days ago.

267. Whoever sows the serpent's teeth must expect to reap the deadly harvest.

268. I know who you are. You are the man they disqualified last week.

269. Whatever you buy must be of good value.

270. Spring melts what winter has frozen.

271. I think that many hands would be uplifted.

272. In the school that he now attended there was little to do.

273. No medicine I could take would do any good.

274. The little monastery whither he now bent his steps was an abode very different from the one to which he had been accustomed.

275. Finally we reached the narrow alley where his shop was situated.

276. I don't know who did it.

277. Which do you think is best?

278. He started to say something that I couldn't understand.

279. This looks like a fairy of whom I have read.

280. Who do the boys think I am?

281. In that last minute before time was called they made a touchdown.

282. The huge factory whence these needles came employs over 900 people.

283. But I must not allow you to do what would degrade you in the eyes of others.

284. You speak of them as of things which may come to pass.

285. Can you guess what Tressilian meant by showing himself?

286. Amy was interested by what was to her such a new scene.

287. The time when Oster did most of his reading was after the rest of us had gone to bed.

288. If you should slip while you are walking on the trestle, you might easily lose your life.

289. During all those years while this law was in force, not one person was convicted.

290. He hails whoever happens to be in sight.

291. Whom do you consider the pleasantest companion?

292. You may have whichever you prefer.

293. Which is the right road to Harrow?

294. Show me the one you are concealing there behind you.

295. We needn't be so timid about it, because he will give us whatever we want.

296. Can't some one tell me who is responsible?

297. The animal he cared most about was an old Irish setter.

298. In such a bitter winter they have to eat whatever they can find above the snow.

299. You may be sure that whichever you point out is the wrong one.

300. The month I most hate is August.

301. We are sorry that we can't give you the number you applied for.

302. There was a doubt as to who was responsible.

303. Which did you say you were going to give me?

304. Oswald, who was yet kneeling, started up as he saw the man whom he most hated approaching down the darkened hall.

305. Everything which minds could think of was done.

306. I could never lay my loved ones in that city of the dead, whose walls are guarded by carrion-birds which are always hungry.

307. A very disjointed letter is this I am writing in bed.

308. This seems very peculiar.

309. It is often extremely difficult to know what is best.

310. Shortly before the King became ill he had been moody and irritable.

311. You will make him happy forever.

312. The ascent appeared easy, but in reality nothing could have been more difficult.

313. You may have noticed how white he got at the mention of that name.

MISCELLANEOUS CLAUSES

314. We saw a stag bound wildly by within about twenty paces of where we were sitting.

315. It is because he is a selfish brute that he is miserable.

316. The people boasted that they lived in a land that flowed with milk and honey.

317. That they were English, and not French, was the cry that was heard from thousands of lips.

318. That you have lost your honor seems to you a matter of very small importance.

319. "I am not to be lodged here," the King said with a shudder.

320. I found that the grapes I had hung up where the mice could not get at them were now excellent raisins.

321. One of these slaves shall maintain the fire beneath thee, while the other shall anoint thy wretched limbs with oil, lest the roast should burn.

322. Young Jerry, who had only made a feint of undressing when he went to bed, was not long after his father.

323. I wish you might have seen the play we saw last night.

324. The only thing that I am afraid of is that it may snow so hard that we shall have to postpone the game.

325. The mere crown of oak leaves was not what made a man struggle so fiercely in the arena.

326. I jumped up and tried to reach the door; but this was impossible, because every one was crowding forward and would not step back so that it could be opened.

327. Give the association what you can afford. They can make good use of contributions that may seem very small to you.

328. James tells of a man who, after fainting, demanded that what had happened should not be told.

329. Whether he will die as a result of the operation no one can say until at least a month has passed.

330. It was necessary that the taxes should be heavier than ever, for the king's money-bags had grown very light.

331. With his last breath he told his attendants that they should throw him into a ditch like a dog, because he was not fit to sleep in a Christian burial ground.

332. Had Napoleon's mind been as small as his body, he would never have been imprisoned on an island.

333. If you ever allude to this again before I give permission, you will greatly grieve and offend me.

334. It is astonishing how much I like a man after I've fought with him.

335. Since these men could not be convinced, it was determined that they should be persecuted.

336. The prince had no sooner mounted the English throne than he began to show an intolerant zeal.

337. Every day that she saw him her woman's heart throbbed with pity towards him.

338. The weather is entirely different from what last night's report indicated.

339. Although this does not seem possible where they have snow eight months in the year, yet these fruits really grow as I have described to you.

340. Upon my inquiring what sort of night he had passed, he admitted grudgingly that he had not got to sleep till after the clock struck two.

341. I wonder if Captain Kidd ever told anybody where the chart was, or how it could be found.

342. He doubted, as he himself said, whether he had not been born a century too late.

343. As we did not know but that the crowd might be very great, we were on the spot by half past seven.

344. I have often been told by my friends that I was rather too modest.

345. I concluded also that if any of their vessels were pursuing me, they would now return home.

346. Each man, as soon as he heard this, dropped what he was at work on, and ran for the nearest place of safety.

347. We were so flustered by the compliments he paid us that we hardly knew how we ought to reply.

348. If you don't like the book you have begun to read, why don't you quit and begin another?

349. If he coughs or betrays any infirmity of old age, it is easy for a stander-by to observe a secret concern in the looks of all his servants.

350. If he outlives me, he shall find that he was higher in my esteem than he thinks he is.

351. The money you now have will be spent as soon as you have paid all the bills you owe.

352. The walls of his hall are covered with the horns of several kinds of deer, which he thinks the most valuable furniture of his house, as they afford him frequent topics of discourse.

353. One reason was that she would on no account put the phial of precious balsam into the hands of another physician, lest that valuable mystery should be discovered.

354. Whether such a man can ever be elected where public feeling is so much against him is more doubtful now than it was ten years ago.

355. After what has been said I need not inform my readers that Sir Roger, with whose character I hope they are now well acquainted, has gone through the whole course of rural diversions.

356. In spite of the poor fellow's tragic story, there was something so ludicrous in his appearance, and in the contrast between his military dress and his unmilitary demeanor, that we could not help smiling at them.

357. Even if you believe that trout can be caught when the water is muddy, still you must admit that we have had better luck when we fished in pools that were perfectly clear.

358. When you read the passage in which Washington says his countrymen helped him, you don't know whether to believe him or not.

359. He was a kind of hanger-on, according to common report, of the establishment, and, being a resident of the village, was oftener to be found in the squire's kitchen than in his own, the old gentleman being fond of the sound of "harp in hall."

360. Marceline was so amusing that all who heard him swore he ought to get a bigger salary than the Hippodrome was paying.

361. Though rather shy and distrustful of his new acquaintance, Rip complied with alacrity; and, mutually relieving one another, they clambered up a narrow gully, apparently the dry bed of a mountain torrent.

362. The horn, sounded at the entrance of a village, produces a general bustle amongst those who are waiting at the inn where the coach halts.

363. When we were about a mile from shore, a launch was sent out to meet us, and, taking us on board, where we were received with the greatest joy, they tended to our every want.

PART III

NOTES FOR TEACHERS

("C. G. N." refers to the *Report of the Joint Committee on Grammatical Nomenclature*, 1913.)

Page 17. The reference is to Jones's *Concrete Investigation of the Material of English Spelling*. Buckingham's data were obtained from 9000 pupils in the New York City schools; of the 50 words in his "preferred lists" *too* caused the greatest percentage of errors. Ayres collected data from 70,000 pupils in all parts of the country; of his selected list of 1000 common words, only 103 are rated as harder than *too*.

Page 42. Of course a participle or an infinitive is part of the conjugation of a verb; it is a "verb form." So these verbals might, by one form of definition, be called verbs. But that statement would utterly mislead pupils. They learn that a verb makes a statement, that a verb and a substantive may form a sentence; they must learn that a verbal does not make a statement, that a participle and a noun do not form a sentence, that an infinitive and an adverb do not form a sentence. The distinction is not a nicety of definition; it is of vital importance in practical school work. See the *Century Dictionary* under *verb:* "Infinitives and participles are not verbs."

Page 53. "Intransitive active" is an expression used in most grammars, and need not be quarreled with as a matter of definition. But the practical teacher must avoid it, for it perplexes young minds and makes the straight path crooked. The effective formula for the classroom is "An intransitive has no voice." Since the aim of the book is to remain non-technical, intransitive verbs are not subdivided into "complete" and "linking."

Page 78. The *of* is called a "retained" preposition; but its real function here is adverbial, and pupils should be taught that it is an adverb.

Page 102. "Indirect object" is variously treated by grammarians. Kittredge and Farley say, for example, that we must carefully distinguish between the very different meanings of "giving to" and "buying for"; but Whitney puts both together. C. G. N. insists that in "He taught me French" *me* is the direct object; yet the *Century Dictionary* (def. 5) and the *International* (def. 4) clearly show that *French* may

be called the direct object. The simple plan followed in this book is best for school use, is logical, and has scholarly warrant. Whitney says that in "He paid the wages" *wages* is an indirect object, no direct object being expressed. This is very doubtful; certainly it is not useful in the schools. Either *wages* or *men* may be called the direct object if the other is unexpressed.

Page 133. "Active," as applied to participles, is so commonly used to include the intransitive meaning that the author has not wished to be peculiar by insisting on "intransitive participles." In his practice, however, he finds it advisable to require the same classification that is given for verbs: active, passive, or intransitive.

Page 137. The writer fears that the C. G. N. terms "essential" and "nonessential" would be so unfamiliar to most teachers that they would sound forbidding and would cause perplexity. They should be used in schools that have no preference.

Page 151. Whitney in his *Essentials of English Grammar* (ed. 1899), page 217, thus comments on *They forbade us to enter:* "The infinitive is really the direct object, and the pronoun the indirect, just as in the sentence *They forbade us entrance.*" This is certainly the truth about our infinitive idioms. We do not "feel" any such construction as a Roman felt when he said *me jussit conscendere.* "Subject of the infinitive" is not an English idiom, but a Latin name. The greatest purpose in teaching English verbals is to show the pupil that they do not make statements, and so instruct him how to avoid one kind of half-sentence fault; to teach him that infinitives have subjects is to deaden the very idea that we wish to vivify. There is nothing novel about this treatment of infinitives as "always like nouns." Whitney says, section 146, "The infinitive of a verb is really a verbal noun and all its constructions are to be explained as such." The writer has no interest in the theoretical analysis, but has found by fifteen years of practice that his treatment is simple and useful.

Page 152. Common custom in grammars declares that an infinitive with *to* is not part of a verb-phrase—i.e., *ought to go* is not a verb. A similar arbitrary custom says that *let* and *dare* do not form verb-phrases, but have infinitives as objects.

Page 200. Occasionally in modern English an omitted relative is nominative: "The difference (that) there may be", "the one (that) I thought you were."

Page 207. If the conjunction *that* is used after such interjected clauses, the construction is just turned about. Compare

1. which we think he will not do
2. which we think that he will not do

In (1) we may say that *we think* is interjected, but in (2) we must call *that he will not do which* a noun clause, the object of think. Of course (1) can be explained either way, but the "thrown-in" formula is much simpler, applies much more often, and is by all odds best for class use.

Page 220. The writer has feared to use the formidable "substantive clause" of the C. G. N., though that is a preferable term. So of "adjectival" and "adverbial." Schools that can conveniently use these names should do so.

Page 221. One common kind of substantive clause is attached to adjectives, as in "afraid that he might", "sure that you could," "surprised that he is." Since this kind of attachment is an anomaly in syntax, such clauses have been omitted (except in sentence 3). They may with propriety be called adverbial, though they are really felt (and grammarians so describe them) as substantive.

Page 225. For many years the writer used in his class work the formula: "Relative *what* = *that which;* parse the *which.*" But this necessitated the subtle distinction between relative *what* (taking what I wanted) and indirect-question *what* (asking what I wanted). The simple solution presented in the text, though incomplete for the scholar's mind, is best for the pupil.

Page 244. The *that* may be dying, just as it did in *when that, where that, if that,* etc. In March, 1917, a scholarly contributor to the *Nation* used *so* for a closely restrictive purpose clause.

Page 283. The reason given for this rule is that such a clause is out of its natural order and that a comma makes it easier for a reader to see where the main clause begins. Until a quarter of a century ago the rule was almost universally followed, but it has been growing out of favor, and nowadays is often disregarded in the case of a clause that is short and restrictive in meaning. There are reasons for thinking that Rule 11 will be old-fashioned a quarter of a century hence. But a textbook cannot base its rules on prophecy. The only safe rule to give at present for school use is "Use the commas after all introductory adverb clauses." This book usually follows that rule, although in many cases the author's personal preference would have been to omit the commas.

Page 310. In the logical or theoretical sense such words as *indeed, still, however, nevertheless* do conjoin statements and may quite properly be called conjunctions. But the fact of usage is that they are punctuated quite differently from such conjunctions as *since* and *although,* that they must have semicolons before them. This sharp and invariable distinction the schools must teach; two kinds of words must be shown to be as different as black from white; our great engine for

enforcing the distinction is to insist that one kind are adverbs. For some mysterious reason the dictionaries have never made this classification; the *Century,* e.g., says that *still* is an adverb only, that *however* is both adverb and conjunction, and that *nevertheless* is a conjunction only. Yet the *Century* enters most connectives of this kind as adverbs only; the writer is following the *Century,* not striking out on any path of his own.

Page 321. The writer has heard an illiterate elderly man say, ''He thought he should be able.'' That *should* was as natural in his speech as ''I seen.'' Recently the writer has read President Wilson's ''We would be unwilling,'' a grammarian's ''We would like,'' a rhetorician's ''We would be unable.'' Textbooks still parade ''Shall you be?'' and ''She said she should,'' but the writer has found it impossible to establish in his classes the plainest ''I shall'' or ''We should,'' except as an enforced and bewildering artificiality. He has therefore just hinted at the matter and left it to the discretion of each teacher in his own locality.

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